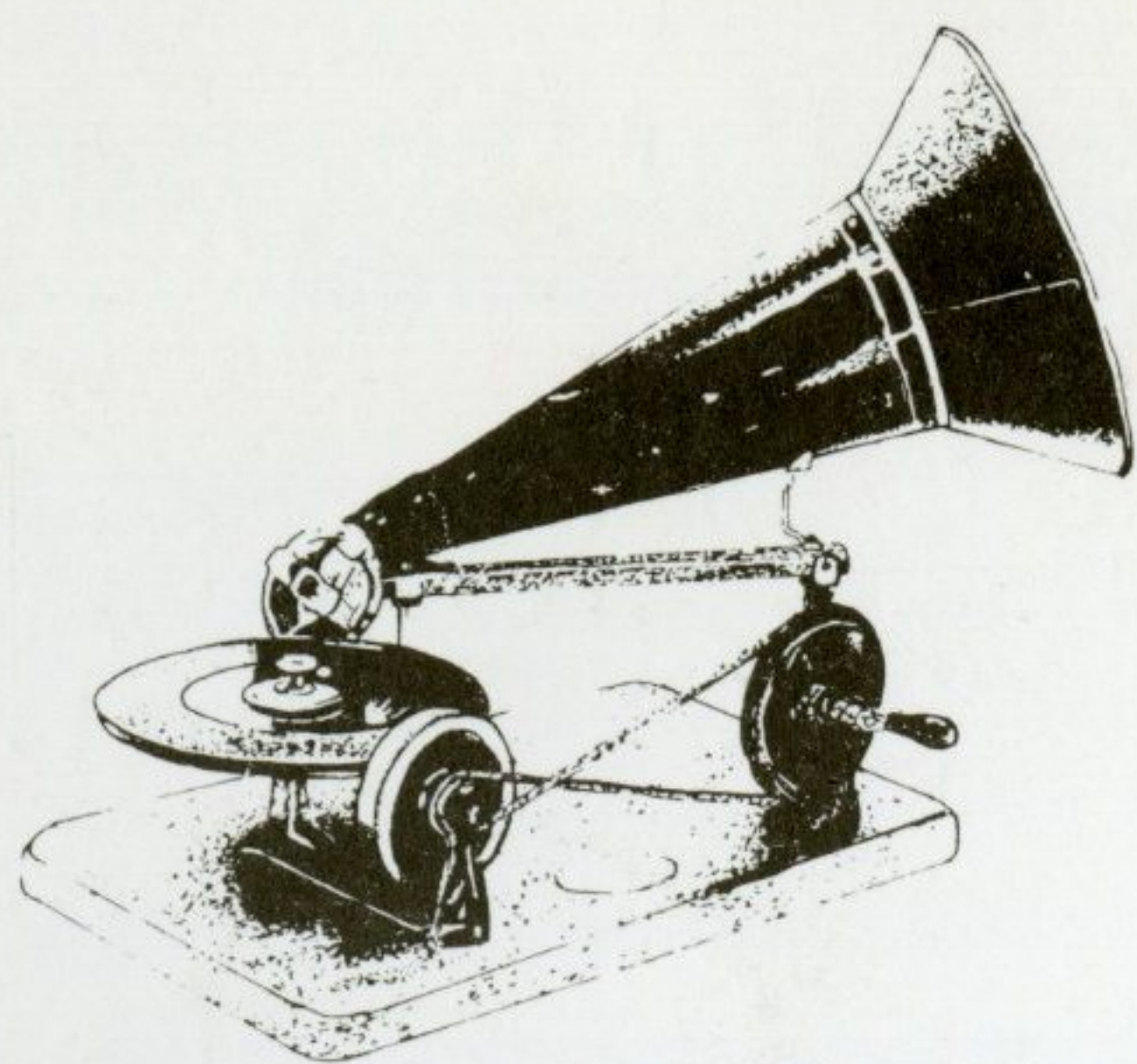




INTERNATIONAL
TALKING
MACHINE
REVIEW

Number 76

Summer 1989

Rugby England



Frank Newman, doyen of Cinema Organists

Talking Machine Review

Welcome to T.M.R. We hope that this is the first of many issues you will treasure as much as previous issues. Modern technology is helping the production of TMR, but its introduction has also meant a great delay. Future pages will be laid out in a style similar to this one whereas the current issue is in an intermediate style.

We have been plagued by a 'computer virus' that manifested itself on Friday October 13th and subsequently invaded a great deal of our PC operating system. As this equipment also helps the TMR publisher earn his living, the effects were somewhat catastrophic, which coupled with ill health at the same time, contributed to a traumatic chain of events. Fortunately our computer suppliers diagnosed the problem, identified the viruses (Pakistani Brain and Ashasa) and took remedial action. We now have a 'Scan' program to check any disk received from outside. We hasten to add that we do not apportion any blame to T.M.R. readers!

Why are we going into so much detail about our technology? Save but to say that contributors who have access to word processing or personal computing facilities, may care to submit not just 'hard copy' but also a 5.25" floppy disk copy. Most popular word processing programs are supported including WordStar, 1stWordPlus, WordPerfect, Wordwriter PC or ASCII Files

Rainer Lotz has submitted just such a disk and his article and discography on SEGIS LUVAUN the Hawaiian Guitarist who recorded from August 1916 to April 1928 throughout Europe will appear in the next, soon to appear, issue. Submission of articles in this format will ensure a speedy appearance and greater freedom from typographical errors.

However articles typed on a trusty Remington, Imperial, Royal, Adler, or Moya No.2 machine will still be received with thanks. It just takes longer to re-type them out again into our desk top publishing system.

In addition to Rainer Lotz's article referred to above, Michael Kinear has provided a fully researched article about the affairs of Odeon records in India, from their introduction to the present day.

In Charles Levin's article on page 2241 of the issue sent with this leaflet, he refers to a printed label on an Edison recorder box; unfortunately the photograph was not suitable for printing on the page. Consequently our printer deleted the picture at the foot of column two and left a blank area. The original was as good a quality as can be obtained from the colour photograph of brown ink on yellowing dark cardboard. Contributors are reminded that black and white photographs are preferable to colour prints. Kodak Ltd., inform us that in the U.K. their photographic dealers (usually a local business, not the High Street stores) will handle black and white film developing and printing at favourable rates. (Kodak quoted for 36 off a 35mm black and white film to Postcard size prints 'Enprints' in a glossy finish at less than £5.00). So if the YTS assistant at the local 'Superdupersnaps' tells you they can't accept your black and white films for processing, go to the independent business showing a Kodak Processing sign.

Overseas subscriptions:

Would our non UK (including Eire) readers please try to remit payment in pounds sterling (£GB) at the rate of exchange prevailing (today's rate is US \$1.60 to £1.00. We can however accept payments in French Francs (based on Fr10 = £1.00), but in this case remittance should be made out to the publisher personally "John Booth" and NOT TMR.

Henry Hall

Many readers will be saddened by the recent death of bandleader Henry Hall at the age of 92 years.

Items for sale:

The TMR Store House has several items for sale by mail order to readers, prices are UK only and include postage

'Nipper' Table Mats (Size 8 1/2 inches x 7 1/2 inches) set of 6 - £8.00

Polythene sleeves for 12inch LP Covers pack of 10 - £1.50

'Sound Box' nostalgia cassette inserts 6 colours 5 designs, packs of 10 - £5.50

Books:

"Claude Dampier Mrs Gibson and Me", by Billie Carlyle, paperback 116pp £7.95

"Benny King of Swing", A pictorial biography based on Benny Goodman's personal archives with 212 illustrations. Hardbound, large format 176pp, published 1979. £7.50

Binders:

We have in stock a small quantity of "Cordex" binders available for holding 13 issues of the current size (A4) TMR. £5.00 each.

Readers who wish to enquire about supply of smaller sized binders for earlier issues of TMR should write to the editorial office.

The editorial staff and publisher wish all readers old and new a very merry Christmas and a New Year of health and prosperity. May all your finds be joyfull ones and please remember to write in to us about the hobby. If you are expecting a reply in the post, please be patient as these things take time, but also please do enclose a stamped self addressed envelope, or an International Reply Coupon.

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ACO

by
Frank Andrews and Arthur Badrock

HISTORY

In January 1922 the Aeolian Company Ltd., of Britain, (formerly the Orchestrelle Co., Ltd.) applied for the registration of the trade mark ACO an derivation[of the company name. The trade mark was registered in July 1922. Recording rooms and showrooms were at The Aeolian Hall, New Bond Street, London, with other recording studios in Duncan Avenue off the Grays Inn Road near King's Cross Station. the ACO records were to be made by a subsidiary company the Universal Music Company Ltd., at its factory in Hayes Middlesex.

Before the first ACO records went on sale the Aeolian Co. launched a successful take-over of the Invicta Record Company and thus acquired that company's stock of masters which had originally appeared on the Guardsman label, together with a number of American Gennett masters. The bulk of the first 40 odd ACO issues marketed in November 1922 consisted of this old stock from the Invicta Company - the Julia Ross version of "Sympathy" on G15013 for example was first issued on Guardsman 556 in 1916.

The first American Vocalion masters appeared on G15043 -- "I've Got My Habits On/Just a Little Love" by Ben Selvin's orchestra from Voc. 14277. The first of many Irving Kaufman recordings under the pseudonym Harry Topping was issued on G15062 -- "I Wish There Was a Wireless To Heaven" (9247) from Voc. 14358.

In December 1924 a new public company was formed, the Vocalion Gramophone Company Ltd., this took over the gramophones and record business of the Aeolian Company and the factory at Hayes.

In April 1926 the company signed an agreement to use the Marconi Wireless and Telegraph Company's electrical recording process. The first record to be issued that the company had made under this system was Harry Bidgood's "Who'd Be Blue" on G16029 in October 1926.

American Vocalion material continued to appear on ACO until January 1927 but prior to that there had been a few Emerson recordings in 1924. From April 1926 Gennett masters were used until August 1927 when the ACO label made its final appearance in Britain.. The final issue was Syd Roy's Lyricals "It All Depends On You" / "You Don't Like It Not Much" on G16230.

MATRIX SOURCES AND CONTROL NUMBERS

C1 to at least C458

A control number series originally used to renumber masters acquired from the Invicta Company, whether English or American Gennett. In 1924 a few Emerson masters were allocated numbers in this series and it was finally used to renumber some ancient Billy Williams Homophon recordings before they were issued on Aco.

G100 upwards:

A control number series allocated to its own masters by the Aeolian Company and subsequently the Vocalion Gramophone Company. Used for pressings of "customer" labels e.g. Coliseum, Guardsman, Ludgate etc. Although not appearing on the label of Aco issues they can be found hand written underneath the label.

G0100 upwards:

A short lived control and/or matrix number series used for no more than approximately 30 recordings at the end of 1923. Possibly they were recorded in a studio not normally used or were recorded as part of a technical experiment. This is hypotheses - we simply do not know.

Only one, G0133 "Broadway Blues" is definitely known to have been issued on ACO. Two months after being issued on the customer labels it came out on G15338 as The Famous Broadway Band. Whether this is the correct artist credit or whether the G0 version was used in place of a Famous Broadway Band recording isn't known.

C5000 to at least C8096:

English acoustic recordings 1922 to 1926 - used for all recordings regardless of size.

C-1-E to at least C-531-E:

English electrical recordings. The ACO label ceased to exist in England soon after the series reached C-400-E but the recordings continued and were used for "customer" labels and for overseas issues.

7000 to 9999:

Acoustic American Gennett masters.

GA1 upwards:

Electrical American Gennett masters.

As noted above, the earlier Gennett sides on Aco bear a C control number and the handwritten 7000 matrix number was erased. From April 1926 Gennett masters again began appearing on Aco.

NY5000 upwards (sometimes prefixed AM)

NN1 upwards, E----W:

All three American Vocalion, the NY and AM prefixes are a local addition. [Presumably NY = New York, but other than American for AM I can't add any more. Ed.).

TO BE CONTINUED.....

°Talking Machine Review is published by:

°INTERNATIONAL TALKING MACHINE REVIEW
°8 Weston Close, Dunchurch, Rugby, CV22 6QD. UK.

EDITORIAL

As most of you will be aware, Ernie Bayly the founder and editor of TALKING MACHINE REVIEW for the past twenty years has been less active recently. He suffered a heart attack in 1988 and the loss of his mother in January this year. Consequently he felt that he should retire from the running of the magazine.

However, two of us fellow collectors and enthusiasts in the world of talking machines and recorded sound, felt that the world would be a poorer place without the regular (or even irregular) appearance of TMR.

We have therefore undertaken to carry on from where Ernie leaves off. All those who have paid a subscription to Ernie for future issues will have those payments honoured from this year. We hope that all past subscribers and many more new ones, will continue to support the publication.

Our policy will be to change little, except the obvious visual appearance of the printing. To provide some new items regularly, stimulate discussion, inform and exchange information about the talking machine industry from the earliest mechanical systems of the late nineteenth century, to the demise of the coarse groove systems in the middle of this century.

Ernie will we hope be providing us with regular material. Discographical matters will figure largely in future content. Frank Andrews and Arthur Badrock will be writing a series from A - Z of British record labels. No analysis of record catalogues and repertoire can be valid without a knowledge of the fortunes - and misfortunes - of the companies and the people who controlled them.

The development of the industry in pre-first World War Europe is greatly misunderstood. Yet decades before the EEC became reality, pan-European businesses were shaping the subsequent developments in the industry. These are some of the subjects to be covered in future issues.

The magazine cannot survive without subscribers, nor can it hope to attract subscribers without contributions. We hope

that anyone with anything to say on the subject will feel inclined to contribute. History, finds, newly unearthed archive items, biographies, discographies, catalogues of rarity, developments and news, all will be welcome. It is, needless to say, intended to be a forum for discussion and a vehicle for reviews.

Being somewhat modest we have left our personal introductions to the end. The publisher is John W Booth of Rugby, who together with Charles Levin of Royston Herts., will be editing. Charles has a wide range of records, disc and cylinder, and cylinder phonographs.

You will by now dear reader realise that the magazine has suffered from Parkinson's law, namely our staff has increased by 100% ! Ernie was tireless as over the years he edited, typed, and at times printed, the magazine as well as acting as despatch clerk, subs. manager, post boy, archivist, researcher and tea-boy. We have also the advantages (?) of late twentieth century information technology of computerised mailing list and laser printed typesetting. Well done Ernie! Please keep writing, Sir. A letter from Ernie Bayly appears within this issue.

AN APPOLOGY

TMR owes all readers and contributors a most sincere apology for the delay in publishing this issue.

A gross underestimation of the work involved, time to gather together the right type of article and enough subscribers to make the whole thing worthwhile.

We hope that you approve of our offering.

A promise: see you all soon.

Publisher TMR.

Junk Shoppers Column **With Vocal Refrain**

Arthur Badrock

Deja Vu

Frank Andrews and I have been putting the finishing touches to our listing of English Regal which we are optimistic will be published some time this year or next.

Inevitably a few unsolved queries remain. The Ipana Troubadours 'Just like A Butterfly' (144182-2) on G8923 as the Raymond Dance Band is listed in the American Dance Band Discography as having a vocal by Irving Kaufman but in fact the singer is female. Someone suggested Vaughn De Leath but having listened to the record with Johnny Hobbs we didn't think the singer was as 'light' as Vaughn and on certain words she sounded quite straight. Any suggestions please?

Mention of Vaughn De Leath reminds me that although she is sometimes listed as a totally different person to Gloria Geer in fact they are one and the same. Leonore Von Der Leath, the first woman in America to broadcast on the radio, married Livingstone Geer, a portrait painter, in May 1924, separated from him at the end of 1931, sued for divorce and the return of her maiden name in 1934. All this gives us a good idea of the period during which she could have used Gloria Geer as one of her professional names.

The version of 'Everybody loves My Baby' on Emerson 10831 (listed in Jazz Records) which came out here on both Grafton 9075 and 9083 as Gloria Geer, would seem to date no later than December 1924. (I have no trace of any other sides on Emerson or Federal at this time.) In May 1926 she used her Gloria Geer name again for some Cameo Recordings and in September 1929 she cut two sides - 'Moanin' Low' and 'Melancholy' at a session co-recorded for Plaza and Pathe. These were entered in the Plaza file as Vaughn De Leath but released on Perfect 12559 as Gloria Geer. The only Plaza issue I know is take -4 of 'Moanin' Low' on Oriole 1709 as Gloria Woods but I'm sure there must be others. On the 19th November 1929 two further sides were recorded for Plaza under her G.G. pseudonym, 'He's So Unusual' and 'Little by Little'. Are these Vaughn's final recordings?

According to Jim Walsh, Harmony 240-H 'There's A New Star in Heaven Tonight - Rudolph Valentino' and 'I'm Leaving You' - cut on the 27th of August 1926 by 'Angelino Marco' - are also by Vaughn De Leath. This is not a record I am familiar with and as far as I know it was the only Harmony under this name.

Is anybody out there working on the definitive Vaughn De Leath discography? It's certainly something that we fans need.

Another lady whose recorded work hasn't still been traced to completion is Annette Hanshaw. Recently Bert Gould of California sent me a bunch of Romeos which included one side with an unmistakable Hanshaw vocal. Romeo 664 Lou'-siana Lullaby (3139a or 3139c -- it's illegible on my copy) by Frank Ferera's Hawaiians, Hawaiian Guitars with Vocal Refrain. This would also be on Cameo 8241 and Lincoln 2889. I have not heard its session mate title 'Mississippi Moon' (3140a) on Cameo 8289 - it has a vocal but whether it is by Annette I do not know.

One can't escape Irving Kaufman for too long but another recording where I expected to hear him and didn't concerns the Harry Reser/Lou Gold versions of 'Crying for the Carolines'. On December 17 1929 Harry Reser's Clicquot Club Eskimos recorded this title for Plaza -- I have it on Perfect 15265 (9231-2). Reser is quite prominently featured on banjo, there is a piano accordion present and Harold Lambert takes the vocal under his usual pseudonym of Rodman Lewis. The reverse of the Perfect is the Dorsey Brothers' version of 'Have A Little Faith In Me' (9277-3). Imperial 2279 has the same coupling but no original matrix numbers are shown, only the control numbers 1710-2 (sic) for Carolines and 1722 for the Dorsey Brothers side. The two Dorsey Brothers' sides are aurally identical; so my copy of the Imperial is clearly -3. The Imperial version of 'Crying for the Carolines' is definitely not 9231-2 and is not from the same session but is by a different band, the tune is taken at a slower pace and a muted trumpet is featured at the beginning. The title was re-recorded on the 25th February 1930 by Lou Gold's Orchestra using the same matrix number and continuing with the take numbers. Brian Rust lists 9231-6 as the Lou Gold version with a vocal by Irving Kaufman but it certainly is not Irving Kaufman on my Imperial pressing. Does

anybody have a copy pressed from different masters?

One of Irving Kaufman's records that I think should join the others in Rust's "Jazz Records" is 'Sweet Child (I'm Wild About You)' on Imperial 1677. Again the Plaza matrix does not appear on the U.K. Imperial pressing but it should be 6397 from January 1926 take -1 of which was on Domino 3674. The Imperial features a finer trumpet and a most odd beginning. There is the sound of someone knocking on wood as though calling the band of musicians to order and then after a suitable pause, off they go.

On the subject of extraneous noises on record I recall many years ago hearing a copy of Valaida's "I Can't Dance" on Parlophone, where she clearly wasn't happy with that particular take and exploded into a four letter word at the end of the number. In contrast, at the end of every copy I have had of the the Corona Dance Orchestra's 'Seven and Eleven' on Regal Zonophone is to be heard a gentleman announcing -- "Take one". (Why is it then listed as take -2 in the British Dance Band Book?).

I think that the strangest noises I've heard were on the runoff groove of some of the higher numbered Homochords pressed by The Gramophone Company, a regular babble of conversation.

My thanks go to Rainer Lotz for some extra information on the recordings of The Three Rascals (see TMR issue 73). From the first session he gives matrix Lxo2189 for 'Ragging The Baby' and Lxo2891 for 'You're The Most Wonderful Girl' and 2894 for 'Some of These days'. I was disappointed that no American reader came forth with any information on the group or of its individual members before or after coming to England. Listening to their records once again brought one question into my mind -- do their recordings contain the earliest references in this country to 'jelly roll' and 'the blues'?

Notice DISCOURSE by Ernie Bayly

DISCourse describes itself as a quarterly review of recorded music for the discerning collector, of which I have received the first issue.

If you live in a town of one million or more population, do not say "not another magazine of reviews". I live in the joined-conurbation of Christchurch-Bournemouth-Poole which now has approximately half-a-million population and there is still not one decent record shop. Only a few excuses for same. So even living among a substantial population there is nowhere within ten miles I can visit to at least look at ALL the latest releases. I might just as well live on remote Foula Island.

So, like the inhabitants of that Island I still often order a record by instinct and am still occasionally disappointed. I still need a good source of reviews. DISCourse is not interested in Hi-fi as an end in itself but is concerned with the music and how

performed. Currently we are witnessing the death knell of the Lp and other vinyl discs in favour of Compact Discs (CD) and Digital Audio Tapes (DAT) and whatever an individual record-buyer/collector thinks, this is happening. Whether my readers approve is irrelevant to this notice, but the reviews in DISCourse deal mainly with CD's, of which one (Symposium 1058) has a playing time of 78 minutes. Those with short playing time are rightfully castigated.

Symposium 1058 is of original Berliner discs dating from c.1889 to c.1901. It includes some rarities in the vocal field as well as light material. Some "scratch" has been retained in order to capture all the frequencies that the original system recorded. The reviewer, M v B comments on this, quite fairly. Equally fairly an EMI CD of George Thill gets a disapproval for its original indifferent recording, and Maria Callas's items recorded at public performances, with added false stereo is labelled as material of disappointing calibre and not recommended - despite the name Callas.

Most of the reviews deal with orchestral and instrumental music. Sometimes a second reviewer adds a piece confirming or varying from his colleague's remarks. This is an honest approach. The reviews are written in mature style in excellent English.

It is difficult to review a magazine of reviews, so this is a "notice". From experience I know that a properly composed review is difficult to write. Even though DISCourse deals with numerous items that I do know well - or not at all - I feel that M v B and E B L have been very honest. The reviewers do not adulate as syncophants but give straightforward praise. They do not dismiss with scorn or cheap slang but give substantial reasons for disapproval.

I admit I have chiefly referred to new issues of "old" material, but DISCourse also includes "new" recordings too..... So it is equally for the "here-and-now" and not solely for the "horse-and-cart" days!! It is comprehensive across the spectrum of serious music (which includes vocal) from any time since Emile Berliner to Simon Rattle, and more recently!! Books are reviewed too.

DISCourse has 36 pages half the size of Talking Machine Review, but how can it (or any magazine) cope when there are too many records being released of all types of music? I hope best sellers still subsidise those important issues of esoteric interest. I hope that DISCourse will receive the support it merits so that it can be enlarged, for it will receive no revenue from advertising and be independent of record companies.

I understand that the reviewing team would welcome additional members - but do read a copy first to see if you would fit in.

The subscription is £7 for 4 issues inside EEC and £8.50 elsewhere, from DISCourse, 22 Park Road, High Barnet, Herts EN5 5SQ. England.

LETTERS

Dear John,

I am so pleased that you are continuing with TMR. It is unique - look at issue 73 for example, which other magazine would publish the Three Rascals listing and Rainer Lotz's South American piece?

Other magazines specialize too narrowly or else they are ninety nine per cent auction lists with perhaps just two or three pages of discographical information.

I'll be pleased to help in any way I can.

Arthur Badrock,
Norfolk.

Recently I heard two collectors discussing the birthdate of a singer born in the Tsarist days of Russia.

Each had a slightly differing date. I put them out of their 'misery' for one had a date on the "old" calendar and the other on the "new" calendar. So both were correct! (Fortunately, Britain had changed over before recording was invented!)

Ernie Bayly
Bournemouth.

JOSEPH WEISS Pianist

Do we have any readers who are researching Anker 10" recordings or any who can recognise the playing of Joseph Weiss?

Arthur Badrock has a pseudonymous English issue of an Anker recording which could possibly be by the eccentric pianist Joseph Weiss (1864 - ?) a pupil of Liszt. If you think you might be able to help please contact Arthur at 'Swingtime', 50 George Drive, Drayton, Norwich, Norfolk NR 8 6DT. If it should turn out to be Weiss the readers of this magazine will be the first to know.

5 Landsdowne Way
Angmering, Sussex
BN16 4LB

Dear Mr Booth,

I am trying to trace ... Edison Bell
Winner 2346 (Why did the fly - fly fly?
What sort of noise annoys an oyster?).

Can any of our readers help Mr Baker? Ed.

From E Bayly 19 Glendale Road, Bournemouth

May I creep into your pages to express an ENORMOUS "Thank You" to the very many readers who have written to me kindly with appreciative remarks about the "Talking Machine Review" under my editorship. I am very humbled and flattered. I am, at the same time pleased that so many of you found interest in the items which I inflicted upon you in these pages.

I have been an enthusiast of records since I was a 'toddler' because the interest was in both sides of the family from three great-grandfathers down. I learned to read before I went to school by recognising the titles on the records I wished to hear. Having so many enthusiasts of records and music about me I came to like different types of music. Later I became interested in the "machines" upon which the records, cylindrical and flat, were played.

I only regret that the recording art and its products, machines, companies, etc. were not considered to be social history until relatively recently. Thus so much knowledge has been lost. I tried to document some of the various fields in our pages.

Above everything else I value most the wonderful friendships I have made through both correspondence and actual meetings, among the 'collecting' fraternity' all the world over. You know, we collectors all speak the same language, our 'hobby rooms' all look the same. I'm always pleased to see that mine is not the only untidy one!!

I first met collectors outside my immediate family circle in 1941 in Gwent, Wales and it has grown ever since, so that while relinquishing the editorship of Talking Machine Review, I am assured that my interest in records and all that goes with it will go right on. I am addicted for life!! (Happily!)

Thank you all again.

EB.

From Alan Debus, Chicago, USA.

Are you sure that the photo on page 2204 (TMR 75) is of Ada Jones? It does not look like any picture of her I have seen. I would guess it is Anna Wheaton. AD.

Reply from EB:

A postcard rather battered at the edges, was loaned to me many years ago by an Edison enthusiast in Cincinnati who has since moved home to pastures unknown. I believed his identification, but confess that other pictures I now have of Ada Jones do look different facially. I presume I thought that the illustration I used was of Miss Jones very young whereas the others showed her a decade or so later. I apologise to readers if I have disseminated wrong information. (Incidentally a new edition of the "Complete Entertainment Discography" by Alan Debus and Brian Rust has recently been published.)

THE GRAMOPHONE RECORD

Industry and Art

Published by PEP (Political and Economic Planning)

INDUSTRY AND PRODUCT	.	.	.	.	This issue
ISSUES AND DELETIONS	.	.	.	.	Next Issue
LONG PLAYING RECORDS	.	.	.	.	To follow
CONCLUSIONS	.	.	.	.	

Introduction and Supplementary notes:

The publishers of PEP Political and Economic Planning Series of reports were based in Queen Anne's Gate, London. Engaged in research and commissioning of sociological and economic reports, PEP was a right wing organization associated with Aims of Industry Ltd.

Included in PEP post war reports were 'Visual Arts', 'The Factual Film' and 'Music' about the musical life in England and Wales. Commissioned by the Dartington Hall Trustees' Arts enquiry of 1949. It examined the position of opera, orchestras, chamber music, amateur music making and other facets of musical life in what was described as 'the twentieth century English musical renaissance'. It contained a unique assembly of facts and figures, and advocated measures to be undertaken by Government, Local Education Authorities and music colleges to overcome the shortage of well-trained music teachers. This it was believed would produce better music teaching in primary and secondary schools and in turn would result in an increase in the numbers of first-class performers.

In this issue of Talking Machine Review the first part appears of a complete reprint of another PEP report (Vol. XVIII No. 335).

Issued on November 5th 1951, - some ten days after the post war Labour government had been replaced by Churchill's Conservative administration. The report examined the recent history of coarse groove records, the introduction of microgroove records in the USA, and the first issues of LPs by Decca in England. Other subjects scrutinised included purchase tax, catalogues and the foundation of the British Institute of Recorded Sound (BIRS) - now the National Sound Archives.

Nearly forty years on it makes interesting reading. As much for what it did not say as for what it did. Some of the prophecies became facts, others did not. Any student of the history of the recording industry in Britain will find detailed facts within this report that are not readily available elsewhere.

I have added my own marginal notes to the report where I believe they will aid modern understanding. In line with TMR editorial policy pre-decimal UK monetary notation has not been converted into post-1971 p standards. Save that to say for those like me who have forgotten, or who never knew, what a Guinea (Gn.) was: One Guinea (1 Gn.) equaled one pound and one shilling. Two guineas (2 Gns.) equaled two pounds and two shillings, et al. One exception has been made to relate the relative costs of 'special pressings'.

IN 1923 Mr. Compton Mackenzie made what he considered an optimistic prophecy: "There is no reason why, in another fifty years, it should not be possible to find libraries of music [on records] that will compare with the great libraries of literature today."* Now a recently published book, *The Record Guide* by Edward Sackville-West and Desmond Shawe-Taylor, shows the extent of the range of "serious" occidental music which could be bought on records in the United Kingdom in December 1950—the works of composers from Evaristo Felice dall'Abaco to Karl Zeller. *The Record Guide*² shows the range of works which are to be had on records, but, because of the principles of selection employed, it does not show the full range of performances (at least half a dozen recordings are on sale of such works as Beethoven's and Tchaikovsky's Fifth Symphonies). In dealing mainly with what, for want of a better term, is called "serious" music, it leaves out of consideration almost entirely some two-thirds of the records which are made in this country for the home market—records of "light" music, popular songs, dance music and jazz of all varieties, records of comedians, and so on.

The output of the British record companies is even wider. They produce special records for the blind. They also cater for much of

* From the Introduction to *Gramophone Nights*, quoted by the author in his editorial in *The Gramophone*, September 1951.

NOTES:

1. In "GRAMOPHONE NIGHTS" (London 1923), as quoted in the *GRAMOPHONE* September 1951. Compton Mackenzie wrote:

"At the present moment we are all of us who earn our living by entertaining the public, wondering what is-going to be the effect of the broadcasting boom on our sales, and the great recording companies must be wondering more anxiously than any of us. I do not think that, if they build up for the public a great library of good music, they need be afraid of wireless competition; but if they issue nothing except rubbishy so-called ballads, schoolgirls' violin pieces, and and hackneyed orchestral compositions, they will not be able to compete for long with the rubbish that is being buzzed into the ears of the public every day by the broadcasting companies; poor material soon wears out, and the

the rest of the inhabited world, with recordings of a variety of languages and a variety of musical species. Records of this class are not usually publicised in this country, though they may be obtained on special order.

The present place of records, which allow the reproduction at will of sounds ranging from the voice of the late Sid Field to the New York Philharmonic-Symphony Orchestra conducted by Toscanini, and which preserve performances which would otherwise disappear at a single hearing, would be taken for granted if it were not for certain developments in the last few months.

First, the recent formation of the British Institute of Recorded Sound³ has drawn attention to the lack, up to the present, of a national and comprehensive reference library of gramophone records.

Secondly, speculation about the future of the record industry has been roused by the introduction of the "Long Playing" record. In July, 1948, the American Columbia Records Inc. put on sale records designed to rotate at 33½ revolutions per minute (against the 78 r.p.m. of traditional records) and with finer grooves more closely spaced than on former records, so that the playing time for discs of the same size was increased five-fold. Early in 1949 the Radio Corporation of America (R.C.A.-Victor) introduced a third type of record, 7 inches (or, more precisely, 6¾ inches) in diameter, and designed to be played at 45 revolutions per minute. There followed a lively competitive struggle, carried on mainly by advertising, but partly by cut-price offers of the special equipment needed to play the new types of record. It is expensive to buy the new equipment needed to play both the new types of record, and for most Americans the question was which kind to favour. It was not long before it appeared that the "45's", which have the same playing time as 78 r.p.m. 12-inch records, could not compete with "33½'s" for long works. Another feature of the "battle" period was widespread half-price sales of 78 r.p.m. records.

There has been nothing in this country to rival the United States "Battle of the Discs". But the rumpus beyond the Atlantic was a more violent exhibition of a disturbance which is also happening here. The Decca Record Company has been issuing 33½ r.p.m. records since June, 1950. These Long Playing records (usually referred to as LPs) have certain obvious advantages. In particular, their playing time of up to some half an hour from each side of a 12-inch disk greatly increases the possibility of avoiding breaks in pieces of music which are meant to be heard uninterrupted, and, by comparison with 78 r.p.m. records, reduces the bulk and weight of the disks needed to store a given duration of sound. In November 1950 the Chairman of Electric and Musical Industries Ltd.,⁴ which controls the firms producing His Master's Voice, Columbia, Parlophone, Regal and other brands of record, announced that the group would not put a new type of record on the home market without first giving the retail trade six months' notice. There has naturally been much speculation as to E.M.I.'s intentions.

Although three-speed record players are on sale, 45 r.p.m. records have not been introduced in this country.⁵

A third event which draws attention to the gramophone record industry is a recent decision that the record companies must pay purchase tax on the records which they send free to reviewers. This re-emphasises the whole question of whether the purchase tax on gramophone records is not a "tax on knowledge"; should records bear a 66½ tax when there is none on books or sheet music?

This broadsheet is concerned with an industry which turns out an artistic product, a product which must be judged according to artistic and educational criteria. In industries of this kind there is always some degree of conflict between commercial considerations on the one hand and aesthetic considerations on the other. In spite of the extent of its contribution to the cultural life of the community, the record industry is still exposed to certain persistent criticisms made on artistic grounds. A small but influential class of customers raises continuous complaint about the repertoire of works and performances available on records. In part this concerns the companies' choice of new recordings to issue. But much more objection is made to "deletions". The companies add to their catalogues at one end, but subtract at the other by withdrawing records from sale. Deletions are occasionally brought about by accidents which make it impossible to produce any more copies of the recordings, but more often they are due to commercial considerations. When a record is deleted, it is to be had, if at all, only by special order and at a very high price, and many deletions involve a distinct artistic loss to the record-buying public.

The establishment of the British Institute of Recorded Sound is very relevant to the question of the clash between commercial and artistic considerations; provided that the Institute receives the necessary support, it should be able to do much to safeguard artistic values, without imposing any appreciable strain on the record companies.

Purchase tax and the appearance of LPs also have their bearing on the central theme. But, before discussion of the artistic considerations, a sketch must be given of record production as an industry.

INDUSTRY AND PRODUCT

THE manufacture of gramophone records in this country is concentrated very largely under the control of two main concerns. The larger is Electric and Musical Industries Limited (E.M.I.), a holding company which own all the shares of the Columbia Graphophone Company Limited and the Gramophone Company Limited (which produces "His Master's Voice" records). "Parlophone", "Regal-Zonophone" and "M.G.M." records are also produced by this group. The other concern is the Decca Record Company Limited, which issues "Decca", "London", "Brunswick", "Capitol", "Vocalion" and "Telefunken" records; Decca also owns the right to make records with the "Rex" label, but this name is no longer used. English Decca records are sold under the name "London" records in the United States and Canada; the change of name is necessary because the Decca Record Company has sold out its connection with the United States Decca Record Inc.

The E.M.I. group has interests which extend far beyond the manufacture of gramophone records. Adjacent factories at Hayes make wireless and television sets, other radio and radar equipment, electric fires, kettles, irons and other domestic appliances, and even the manufacture of motor cycles has been brought within the group. Decca, too, is concerned with the production of radio, radar, etc.

The record-manufacturing sections of these concerns have extensive ramifications of their own. E.M.I. owns, or has an interest in, eighteen record-producing factories scattered in other parts of the world.⁶ Then there are various commercial inter-connections between record producers in different countries. H.M.V. (to use the familiar name) exchanges matrices and master recordings on magnetic tape with R.C.A.-Victor in the United States, and British Columbia with American Columbia; E.M. makes the "Parlophone" repertoire available to the United States Decca Record Inc. though in this case the arrangement is not reciprocal. Decca presses "Capitol" records, recorded in the United States, for sale in this country. (This description is rather too tidy to be completely accurate, but it shows the main linkages.) It is important to notice that the E.M.I. firms, which are close associates, are thus linked to firms in the United States which are in competition with one another.

After the war, the repertoire built up by Telefunken in Germany during the time in which there was no direct communication between the Axis and the Western Allies became available. Some of these records were issued by Decca in Britain and by Capitol in the United States. Recently Decca acquired an interest in the firm which now operates the Telefunken business.

Concentration of the industry

The depression of the early 'thirties was an important factor in making for the present shape of the industry. In the years before 1930—the period following the introduction of electric recording—there was something of a boom in the industry, and high profits encouraged the entry of several new firms. The effect was to flood the market, so that new records sold for as little as 1s.

The drastic shrinkage of demand brought by the depression put all but the strongest firms out of business. The amalgamation between H.M.V. and Columbia had taken place in the spring of 1931.

In spite of a large increase of record sales over the pre-war volume, and although there is a number of small concerns producing records beside the two large ones, it seems unlikely that any other firm will rise to challenge the domination of E.M.I. and Decca. The production of records demands large financial resources, since a new recording involves a considerable outlay on which there is only a rather slow return. Further, E.M.I. and Decca have the benefit of long research and day-to-day experience; it would be difficult for another firm to rival the quality of their product. This would not be so important in directly depressing the sales of the challenging firm—a recording of a new work or of a superlative performance has its own appeal even if it is not as good technically as other recordings on the market—as in making it impossible to secure the services of the best artists; for artists who can make their own terms naturally like to feel that their performance is being recorded as faithfully and as vividly as possible.

This is in apparent contrast with the situation in the United States, where the advent of 33½ r.p.m. records has led to a rapid growth of new firms. 33½ r.p.m. records are on sale in the United States under more than one hundred different brand names. "Far from being alone in the field today, Columbia Records, Inc., which was one of only thirty-four manufacturers in 1942, had eighty-seven fellow 'music canners', on LP records alone, by April 1951. Many of these are very small, and by no means all represent true competition; indeed, Columbia does the difficult processing of records for most of them and actively encouraged the entry of companies into the 33½ r.p.m. market, as part of its now successful attempt to stifle the development of 45 r.p.m. recordings sponsored by the rival RCA-Victor company. The invention which made it technically feasible for the independent operator to turn out recordings of superb quality at least as good as those of the larger com-

panies—is the magnetic tape recorder . . . the tape recorder (of which excellent examples sell for less than \$1,000) is by far the cheapest as well as by far the best method of making 'masters', or recordings of original performances for later transference to disc."*7

In this country, Decca has not the same incentive to encourage competitors, though it does some pressing of LPs for small firms which are without manufacturing facilities of their own.

Competition

Competition on the British record market is almost entirely between the two main groups; and it seems fair to say that it is carried on through the attractiveness of the product and through advertising rather than through price. The similarity of retail price between the various brands of record is illustrated by the following table:

RETAIL PRICES OF 78 r.p.m. RECORDS
(Letters refer to classes of records)

	12 inch			10 inch					
	9s. 8d.	8s. 3d.	6s. 10d.	6s. 5d.	6s.	5s. 9d.	5s. 4d.	4s. 8d.	4s. 4d.
E.M.I.									
His Master's Voice	DB	—	C	DA	—	—	B	—	BD
Columbia	LX, L	—	DX	LB, D	—	—	DB	—	FB
Parlophone	R	—	E	RO	—	—	R	—	F
DECCA									
Decca	X	K	—	—	—	M	—	C, F	—
Brunswick	—	(All)	—	—	O	—	—	—	—
Capitol	CK	CL	—	—	(All)	—	—	—	—

Record prices have risen by very little except by the amount of purchase tax since before the war: the retail price of an H.M.V. 12-inch "Red Label" was 6s. in 1939, and it is 6s. 9d. plus 2s. 11½d. purchase tax today. The smallness of this increase is in spite of considerable development of recording techniques and a more-than-doubling of the cost of material and of pressing. This can be largely attributed to the fact that total sales have increased by some five times since 1939; thus a smaller margin of profit is being earned on each of a much larger number of records. It is also said that costs before the war were swollen by large expenditures required to stimulate sales.

Before Decca launched LP records on the British market it was strenuously advertising its 78 r.p.m. "full frequency range recordings" (*frr*), introduced in June 1945. It seems to have been the policy of H.M.V. and Columbia to counter Decca's comparative flamboyance by an attitude of quiet dignity.

The product

E.M.I. have kindly provided the following figures of the number of different records in the main catalogues:

His Master's Voice	4,256
Columbia	2,457
Parlophone	1,151
Regal Zonophone	205
M.G.M.	304

The division of business between the home and foreign markets makes it impossible to deduce from these figures the total number of different records which E.M.I. has on sale. However, about 40 per cent of the number of records dispatched from Hayes are for the home market, and about 60 per cent go abroad.

Unfortunately, no similar figures are available for Decca's 78 r.p.m. records. Three hundred and eighty-five Decca, Brunswick and Capitol LPs have been issued up to the present on the British market. Decca's foreign sales account for something over half the invoice value of its record business. Decca is particularly interested in exporting LPs to the United States and Canadian markets.

Some idea of the value of sales on the home market can be obtained from the fact that £7,750,000 was paid in purchase tax on gramophone records from the introduction of the tax on October 21, 1940, up to April 1949. Of course, this does not yield a total figure for sales because of the changes in the rate of tax:

RATES OF PURCHASE TAX ON GRAMOPHONE RECORDS⁸

On and from	Rate (on wholesale price) (per cent)
October 21, 1940	33½ ST
April 15, 1942	66½ DT
April 13, 1943	100 TT
April 10, 1946	33½
November 11, 1947	50
April 9, 1948	66½

* The Economist, June 9, 1951.

In the year ended March 1950 the purchase tax on musical instruments and gramophone records, at the rate of 66½ per cent, yielded about £2.9 million.

What is important to the record buyer is not so much how many records are on sale, as what is on them. It does not seem worth while to give any further figures. The extent of the repertoire of recorded "serious" music in this country can be seen by looking at *The Record Guide*. Inevitably, this book is not completely up to date: it shows the repertoire at the end of 1950. This does not much matter to anyone who is interested in gaining a general impression of what is to be had on 78 r.p.m. records. However, it prevents the *Guide* from giving a satisfactory impression of what is now available on LPs. Less than half of the period over which LPs have now been issued in this country had passed when *The Record Guide* went to press, and, even at that, the authors only claim to have taken account of such LPs as they had "been able to hear". A complete list of the Decca, Brunswick, London and Capitol LPs on the market by May 1951 has been issued by the Decca Record Company, and this is supplemented by the leaflets announcing subsequent two-monthly releases.

The Record Guide does not show the full range of different recordings of individual work. And no comparable survey is available of the 60 or 70 per cent of all records intended primarily for the home market which falls outside the scope of the *Guide*. Some idea of this part of the record repertoire may be gained from a quick look through the companies' catalogues. Much of this material is of an ephemeral nature, and is deleted and replaced within two years or so.

The record buyer can obtain not only the records produced for, and advertised on, the home market, but also a wide variety of recordings made for markets as far afield—both geographically and in taste—as those of Asia and Africa. However, since these records are not publicised at home, it is difficult to know what is available.

"High fidelity" and "full frequency range"

In considering the quality of the records produced, perhaps the chief consideration is the development of recording techniques.

This development has been largely concerned with the faithful reproduction of the full range of frequencies which the human ear can detect, and of the momentary pulses of sound (or "transients") which account for much of the distinctive character of musical tone and texture. But there is the difficulty that what seems to the physicist to be a clear gain may not appear an unmixed blessing to the musician and the music lover. Some of the unfavourable response to the new records may come from a prejudiced, conservative reaction to the unfamiliarity of the sound. It is not the present intention to pass judgment on this issue; but it is at least amusing to compare the reaction to the most advanced post-war recordings of those who were used to pre-war recording standards with the reaction to the Royal Festival Hall of people who were accustomed to the acoustics of the Albert Hall. The Festival Hall has been described as a triumph for the scientist but not for the musician. It is true that the clarity of the sound there does not seem to show all kinds of music at their best, and makes for difficulties of blend and cohesion with certain kinds of orchestration. Similar difficulties have arisen with the latest recording. The attempt to record every sound very faithfully has increased certain difficulties of balance.

Dr. Boyd Neel could count on some sympathy when he said: "... playing records of twenty years ago, I often come to the conclusion that we have hardly progressed at all. I know I shall be reviled by the 'quality' brigade for heresy. I don't care if there are frequencies there which a dog or a bat can hear. I only know what I think sounds like an orchestra or a piano or whatever it may be. And a lot of these records of today *don't*!"* But this, of course, has in it an element of dramatic exaggeration. A more balanced view is given by Edward Sackville-West and Desmond Shawe-Taylor in *The Record Guide*. "It is a mistake to suppose that pre-war records are necessarily inferior to their modern counterparts. Quite apart from the frequent superiority of the older performance, there was also in those days, on the purely technical side, a more stable level of achievement. Before the advent of 'high fidelity' and 'full frequency range', such large orchestral successes as the H.M.V. *Planets* and *Don Quixote*, or the Decca *Rite of Spring*, were impossible; but there was a more general agreement about the ideal reproduction characteristics, and consequently less liability to distortion and far less variation of standards than we now find (for example) between a Decca *frr* made in London, a Columbia made in Vienna, and a Victor (H.M.V.) made in New York. It was also a good deal easier for a critic to arrive at an objective judgment, because the effect of the records did not differ so startlingly on different reproducing equipment."

Some of the effect of recording development must necessarily be lost on listeners whose playing equipment cannot reproduce the full range of frequencies which has been transferred to the record.

* B.B.C. Music Magazine, October 15, 1950.

But in spite of the demurs that are made it seems fair to say that many of the new records are clearer, more exciting, and altogether more satisfying than any which were produced before the war. The snags are those which are inseparable from a period of rapid technical advance, and it seems possible to look forward to a day when all new records will reach at least the best standards of realism so far achieved.

In general it can be said that British gramophone records have a high reputation for quality, and that they are usually compared to their favour with records made in the United States.

TO BE CONTINUED

FOOTNOTES (Continued)

public are not going to pay for records of rubbish when they can get a change of rubbish daily. In another fifty years, it should be possible to find libraries of music that will compare with the great libraries of literature to-day. Let the recording companies take warning from the history of publishing; let them note that no great publishing business (was) ever built up by publishing rubbish."

To which the present writer would only like to mis(?)quote Sam Goldwyn who is reputed to have said: "No one ever failed to get rich by under estimating the level of popular taste." (or was it Rupert Murdoch?)

2. "The Record Guide" by Edward Sackville-West and Desmond Shawe-Taylor was reviewed in the Sept. 1951 issue of "GRAMOPHONE" (ibid). It would seem that the anonymous authors of the PEP report drew heavily on this book for opinion on LPs.

3. B.I.R.S. was founded in 1951.

4. Sir Ernest Fisk

5. Two speed. 78 and 33.1/3 rpm. record players were offered by Decca. For example the Model 347 was priced at 10 Gns. (£10.10s.0d.) or the Deccalian for £15.15.0d.

6. E.M.I. had interests in six pressing plants worldwide.

7. One thousand US dollars was then valued approximately at two hundred and fifty pounds.

8. TAX TABLE:

Many records pressed at that time had a code pressed within the label area, or as will even today be found to have a surviving gummed purchase (sales) tax 'stamp'. ST (single tax) indicating the lower rate of 33.1/3%. DT the 66.2/3% rate. TT (treble tax) rate of 100%. Purchase Tax unlike VAT, was levied at the retail price and was a fixed amount, this was reinforced by the then legal application of Retail

Price Maintenance. Therefore even if a dealer wished to offer -- unusually -- a discounted price, he would still have to pay the full percentage of Purchase Tax as calculated on the manufacturer's list price. To offer a discount would not only incur the probable wrath of other dealers but would almost certainly mean the loss of his local dealership.

A RECORD OF A VISIT

I sometimes envy stamp collectors or postcard enthusiasts who can house an entire collection between the covers of one album.

Searching through a postcard dealer's stock at a collectors' fair recently I found a novel item (pictured here), a front flap lifts to reveal a strip of 12 local views.

A "Record" of a Visit
to

N. E. COAST EXHIBITION, NEWCASTLE



Sent for Luck!

1494

REPRODUCED BY PERMISSION OF THE GRAMOPHONE CO., LTD.

Published by Valentines, it was posted on 24 July 1929 at the Newcastle on Tyne Exhibition. The record label is a true representation of of HMV B2077: Jack Hylton and his orchestra playing 'Who Told You?'.

As the card was overprinted with the locality and was presumably offered for sale across the UK, why was that particular record label depicted?

No mention is made of these cards in "A Guide to Collecting His Master's Voice Souvenirs" by Ruth Edge and Leonard Petts although the Gramophone Company seemingly had given permission for the reproduction at the time. A quick check with EMI Music archives recently drew a blank as to other examples of these cards.

Violinists on Record — I Alexander Schmuller

Charles Levin

This the first of an irregular series in which I shall write about the lives and recorded outputs of some of the many violinists who have been unjustly neglected but who are undoubtedly well worth hearing. (In a companion series, I shall also be examining a few of the similarly neglected pianists on record). In some cases, where information is particularly scant, the article will also be an appeal for more information on those concerned - any such contributions will be most gratefully received and acknowledged.

Alexander Schmöller was born on December 5th, 1880 Mozyr, Russia. He was something of a boy prodigy, making his first public appearance aged 10. He was taught by three of the most productive, influential and important teachers of the violin: Ottakar Sevcik (1852 - 1934, originator of the famous "Sevcik Method," of which Jan Kubelik was the most spectacular exponent, Bohemian extraction); Jan Hrimaly (1844 - 1915, assisted in and eventually ran the violin faculty at Moscow; under his patronage, the Moscow school became as accomplished as its more famous sister school in St. Petersburg, if a little less spectacular. Hrimaly's pupils included Michael Press, Alexander Petschnikoff, Jules Conus, Issay Barmus and Alexander Moguilevsky); Leopold Auer (1845 - 1930, probably the single most important and influential figure in the history of the violin. His most productive years were spent at the St. Petersburg Conservatoire, teaching the likes of Mischa Elman, Efrem Zimbalist, Jascha Heifetz, Eddy Brown, Frances Macmillen and Toscha Seidel. The so-called "Russian" school of violin playing owes its character largely to the work of Auer.

Schmuller was of the generation of pupils preceding most of those named above). While still a student, he wrote for various periodicals in St. Petersburg - his outspoken and unconventional views aroused some ill-feeling, though he had supporters. An anti-Jewish commandant of the city had him banished (nominally on political grounds) and he settled briefly at Leipzig, then at Berlin in 1908. He met at this time Max Reger, with whom he became great friends. The two gave concerts together extensively and Schmuller did much to promote Reger's music, as well as that of other contemporary composers, achieving considerable renown in this field. A performance of particular note was the premiere, in 1909, of Reger's Violin Concerto, dedicated to the artist. Carl Flesch, in his "Memoirs", recalls "the arrival in Berlin, together with Auer's leading pupils, of an older Russian violinist - Schmuller, who was musically and intellectually far above his younger compatriots, though he could not compete with them on the technical level."

In autumn 1914, Flesch recommended him to take over Professor of the Violin at the Amsterdam Conservatory and, at the invitation of Julius Röntgen he took up the post - though not before a delay of four weeks when,

due to the start of WWI, he was interned by the German authorities as an enemy alien. For the next 19 years he enjoyed tremendous success both playing and teaching in Holland, as well as touring throughout Europe, Russia and, in 1921, America. He continued his championing of contemporary composers and achieved recognition through his copious writings as something of a musicologist.

He died suddenly in 1933, at the height of his popularity. According to Flesch, he had, "above all, a great understanding of contemporary music. He was a very gifted writer, an extraordinarily adroit linguist, and a master of conversation - witty without being malicious critical without carping. He was, in fact, too versatile to respond wholeheartedly to the tyrannical demands the violin makes on its more ambitious devotees."

The Recordings

Schmuller is very poorly represented on record, in view of his obvious historical importance - especially with regard to the contemporary music of his day. He did at any rate record one work by Reger, even if only a minor one. Other than this however the repertoire is



fairly typical recorded fare of the time.

The first records were made for Polyphon, in Berlin. They were also issued on Klingsor and Clarus, which were sister labels. I lack exact information on the precise nature of these labels' relationships - can anyone help on this? They date from approximately 1912 - 13, and are extremely well recorded. There is a fairly wide dynamic range and, in most cases I have seen, pressings are in a quiet material. They are fascinating musically. Schmuller plays very vigorously, with some quite idiosyncratic rhythmic distortions and bow accents. He comes across as a passionate player, with strong-willed musical temperament.

His later recordings, for Polydor in about 1926, are somewhat different. He is by now much more restrained and quiet in his style. Rhythmically he is also more controlled, and technically a little more polished too.

Referring to the discography below, the Beethoven and Vivaldi/Reger discs were definitely issued, although I can find no mention of them in any catalogue. They are on the black "Schallplatte" Dogless label, both 12 inch. They are stamped in the shellac "Made in Germany" but state on the label "Hollandsch" where most Polydors say "Deutsch" (which would of course fit in with his Dutch residency at this time.) About the third disc however is some doubt, since the only copy I have heard of was a test pressing. Was this one ever issued? If any reader has ever seen a published copy could he please let me know? It would also be very useful to know in which countries the records were published. These Polydors are early electric, though not the tinny "light-ray" type of sound, rather they are the next type of sound to emerge - absolutely no room reverberation, with a pretty restricted dynamic range.

Polyphon, also issued on Klingsor & Clarus
Matrix Cat. No.

- 3105 12123 "Berceuse" (Aulin).
3106 12123 "Hungarian Dance"
Nr.3(Brahms).
3107 12124 "Hejre Kati" (Hubay).
3108 12124 "Hungarian Dance" Nr.13 &
19 (Brahms).
3109 "Hungarian Dance" Nr.20
(Brahms).

Matrix 3109 was issued on Clarus, coupled with one of the above sides (any information on this issue would be welcome!). Polyphon 12124 above was also issued on Klingsor 8613. All discs are with piano accompaniment.

Polydor, electric

- 156 bg H27504 Sonata in D - "Largo &
Vivace" (Vivaldi, Arr.
Respighi).
157 bg H27504 "Aria", Op. 103a (Reger).
160/61 bg H27508 Sonata in D, Op.12 Nr.1 -
"Tema & Variations"
(Beethoven).
152 bg "Chanson Louis XIII"
(Kreisler).
153 bg "Introduction &
Tarantelle" (Sarasate).



Matrices 152 & 153 bg are, as mentioned earlier, possibly unissued. It is also probable that none of these c.1926 recordings was issued outside Holland.

RECORD REVIEW

"Jascha Heifetz - Historic broadcast performances"
(2 LPs - Strad, 003/4).

A tremendous amount of unissued material - some of it from broadcasts, some from commercial recording sessions, exists of this artist which has not been issued in accord with his wishes.

Following his death in December 1987, the expected flood of such material has been fairly slow in coming. This pair of LPs is a brilliant beginning!! It starts with his first record, made in Russia aged 10 in 1911, never on LP before and which was unknown until a few years ago.

Following this is probably the most interesting group of recordings from the point of view of recording technique. These are from the test recordings the Bell laboratories made of various artists including Heifetz in the 1930s (including tests on their twin-tracked stereo system - recordings using this method survive of Stokowski and the Philadelphia Orchestra, but none of Heifetz unfortunately). These are the only ones known to survive; they appear to be concerned mainly with microphone placement. Passages are repeated several times, with the relative positions of microphone and artists changed each time. It is also immediately obvious that the Bell lab's system captured an extraordinarily wide frequency range, more akin to that commonly found on recordings of 20 or 30 years later.

After this are the first two movements of a live performance of the Brahms Concerto, with Toscanini in 1935. (The two artists collaborated on various occasions but their only commercial recording was made in 1940, of the Beethoven Concerto. There is also a complete live recording of the Mendelssohn Concerto, issued on a private LP some years ago - this Brahms is no less electrifying!!) Regrettably the Finale does not survive, but the Concerto is completed here by the Finale from an unrelated "Bell Telephone Hour" live performance, not with Toscanini (the Bell Telephone Company sponsored these weekly radio music programmes throughout the 1940s and 50s; they were simply studio broadcasts and were not directly related to the experimentation mentioned above). The remainder of the set, bar the final track, consists of shorter works again taken from these Bell Telephone broadcasts. Many of these pieces were not recorded commercially by Heifetz and therefore have an added interest.

The final track is from Jack Benny's 1940s radio show. The transfers are a little variable at times; too much signal has been lost in the rush to cut surface noise where correct equalisation would have done the job better. That being said, given a little pre-listening adjustment the sound is basically good and the interest of the material more than justifies putting up with any other shortcomings. In view of the enormous amount of such material still unissued, it is to be regretted that the finance and the demand were not sufficient to produce a set of discs many times the size. Hopefully many more such issues will see the light of day soon!

D.P.

FRANK NEWMAN: The Doyen of Cinema Organists

One of the organists to broadcast regularly between the wars, Frank Newman was considered at the time to be one of the doyens of cinema organists.

Born in Leytonstone, East London on October 29th 1894, Frank showed an early aptitude for music and, although his family were not musical, he learned to play piano whilst at school. He was encouraged at that time to study the organ and by the time he was 16 he was playing in a local church regularly.

During the first world war he contracted malaria whilst serving in the army in the middle east. Subsequently he was sent to East Anglia for convalescence. Here in Lowestoft he was working as a clerk in a shipyard and practising on the local church organ. It was at this time that he met and married the boss's daughter Dorothy, who at 92 survives him.

In 1922 he auditioned for the position of resident organist and choirmaster at the church of St. Peter Mancroft, Norwich. Considered to be a prestige appointment: Dorothy Newman remembers eking out an existence in a single room on the meagre salary Frank was paid.

At this church he made a reputation as a fine classical recitalist and gained his F.R.C.O. in 1925.

The search for a better living wage led him back to London in 1926. For two months he was under the tutelage of Reginald Foort at the New Gallery between 7am and 9am. Later in the day he would play on an indifferent ex-church organ at the Brixton Pavilion cinema in south London until 10.30pm.

When the Lozells Picture House opened in the Lozells district of Birmingham later that same year, Frank was recommended by Reginald Foort and became the first resident organist. He made his first broadcast on the Wurlitzer from here on February 7th 1927; at the time only he and Foort were broadcasting organists.

Two hundred such broadcasts made him well known and Frank was approached to be chief assistant to Sandy Macpherson in London's Empire Leicester Square. Unhappy at this move he accepted an offer by the Emelka Film Corporation in Dusseldorf.

Leaving wife Dorothy and son Anthony behind in Perry Bar, Birmingham, he travelled to Germany from whence he toured throughout Europe and managed to send back sufficient money to his family and keep them in comparative luxury during hard times in England.

The German audiences were particularly appreciative of his classical repertoire especially of his rendition of Wagner.

By 1930 he had rejoined his family in Ipswich to play at the Regent Cinema. Later that year he opened the New Leicester Square Theatre, London as resident organist. In 1931 Frank

had the urge to move again back to the Lozells district of Birmingham and the Picture House. Here he resumed his BBC broadcasting career and commenced his extensive recording output.

His first recordings released in June 1932 Broadcast 9" 855:

- a) The Voice in The Old Village Choir
- b) Grannys Photo Album

In November that year Broadcast (9") 902 followed:

- a) Down South (Middleton)
- b) Whistling Mose (Reed-Hoffmann)

The last of his Broadcast (9") releases was 948 of March 1933:

- a) In The Shadows (Finck)
- b) Fleurette d'Amour (Fletcher)

That same year (1933) he was asked to become resident organist at a new cinema then under construction in Rugby, Warwickshire, The Plaza. Here he and Reginald Foort designed the installation of the Christie organ; and Frank had found his eventual home town. During this time he made many recordings for the "Octacross" label. Recording sessions taking place after the final showing and lasting until the small hours.

However Frank's itchy feet soon took him away from Rugby for awhile and he accepted an offer made by Hyam's Regal Cinema, Edmonton, London. He moved his family to the capital where he bought a house; extensive tours and broadcasting sessions took place from here, including the 1937 Scottish Radio Show in Glasgow.

The end of 1937 and the cinema was in financial difficulties and closed. Frank Newman had no job and in order to survive all the family possessions were sold, with the exception of the grand piano (which his widow still has) and a set of Grove's.

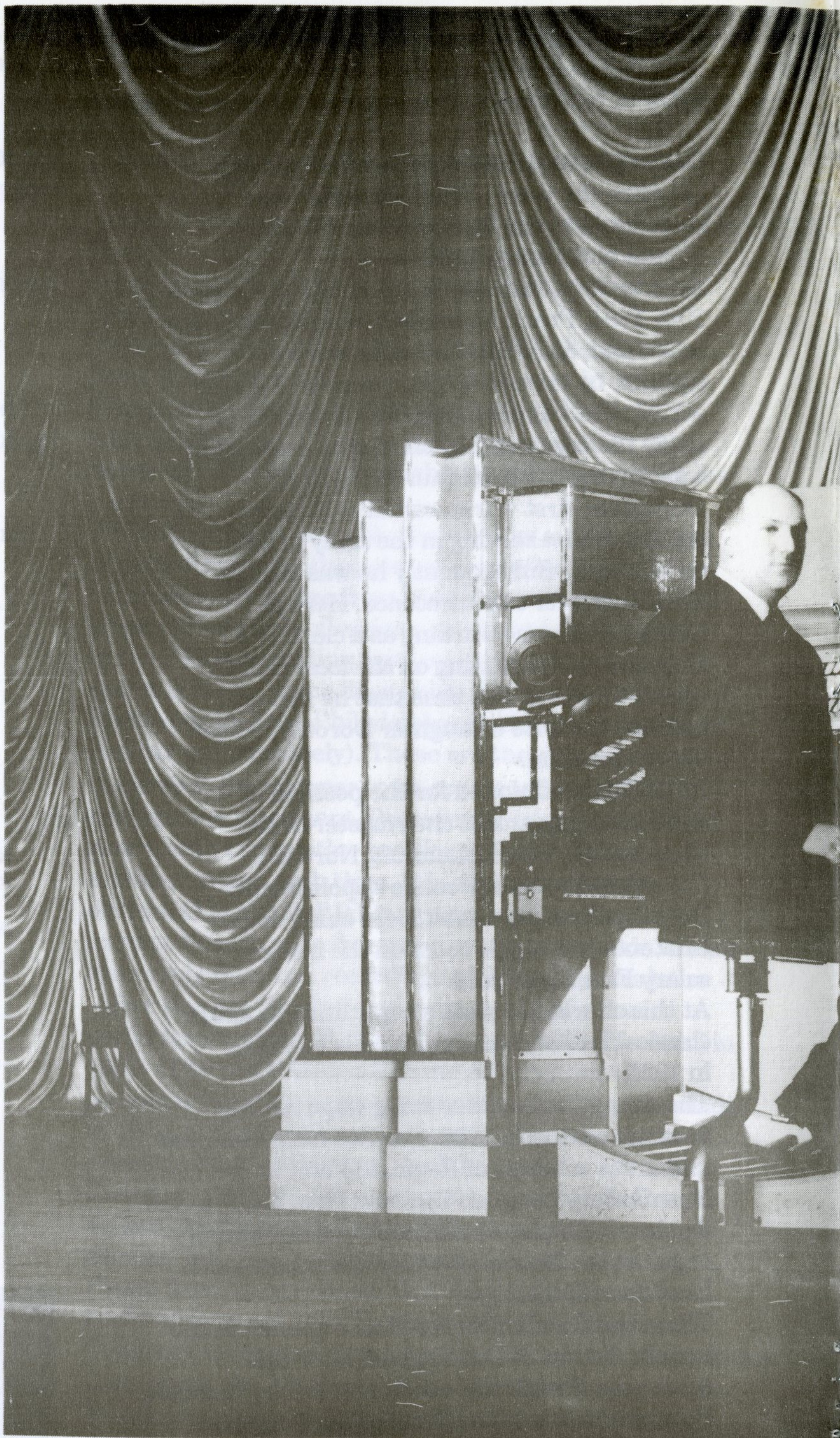
Meantime he had been elected President of the Cinema Organists' Section of the Incorporated Society of Musicians. He managed to return to Rugby and the Plaza Cinema. Though not as the resident organist but as cinema manager; a position that did not pay as well.

At the outbreak of war in 1939, despite the offer by the Chairman (Sir) Halford Reddish -- also Chairman of the "Crown" Rugby Portland Cement Company -- of re-instatement as organist (together, it is said, with a release from military service) Frank answered the call of his country again. He was posted back to East Anglia and deployed on airfield defences. Whilst stationed in Norfolk he was

regularly invited by Boris Orde to play at King's College, Cambridge, each occasion making the normally vivacious Frank even more happy and outgoing.

After the war he returned to the cinema organ at Leicester Square. Numerous broadcasts followed, but the day of the resident cinema organist had passed. So in 1948 he took a season on the Esplanade at Bognor. Often playing to empty chairs in bad weather, giving him and the band a chance to relieve the boredom by singing bawdy words to the melodies!

Subsequently Frank worked as a payroll clerk for the B.T.H. Company, Rugby. He managed to obtain a post at a local boy's school teaching music to mainly un-appreciative children. Retirement followed after some heart trouble but his playing and broadcasting continued with recitals at St. Peter Mancroft broadcast by the BBC and from the Regal Kingston-upon-Thames. One month before his death on October 31st 1960, he played the organ once again at the cinema in Rugby (now called the Granada) for a BBC Midland Region Home Service programme. Throughout his "official" retirement he had played the organ for local amateur musicals and at his local United Reform Church. Perhaps not remembered now as much as Reginald Foort (whom Frank's family knew as "Uncle" Reg.) or Sandy Macpherson, Frank Newman was very much their equal if not in some respects their superior, especially in his classical repertoire and understanding.



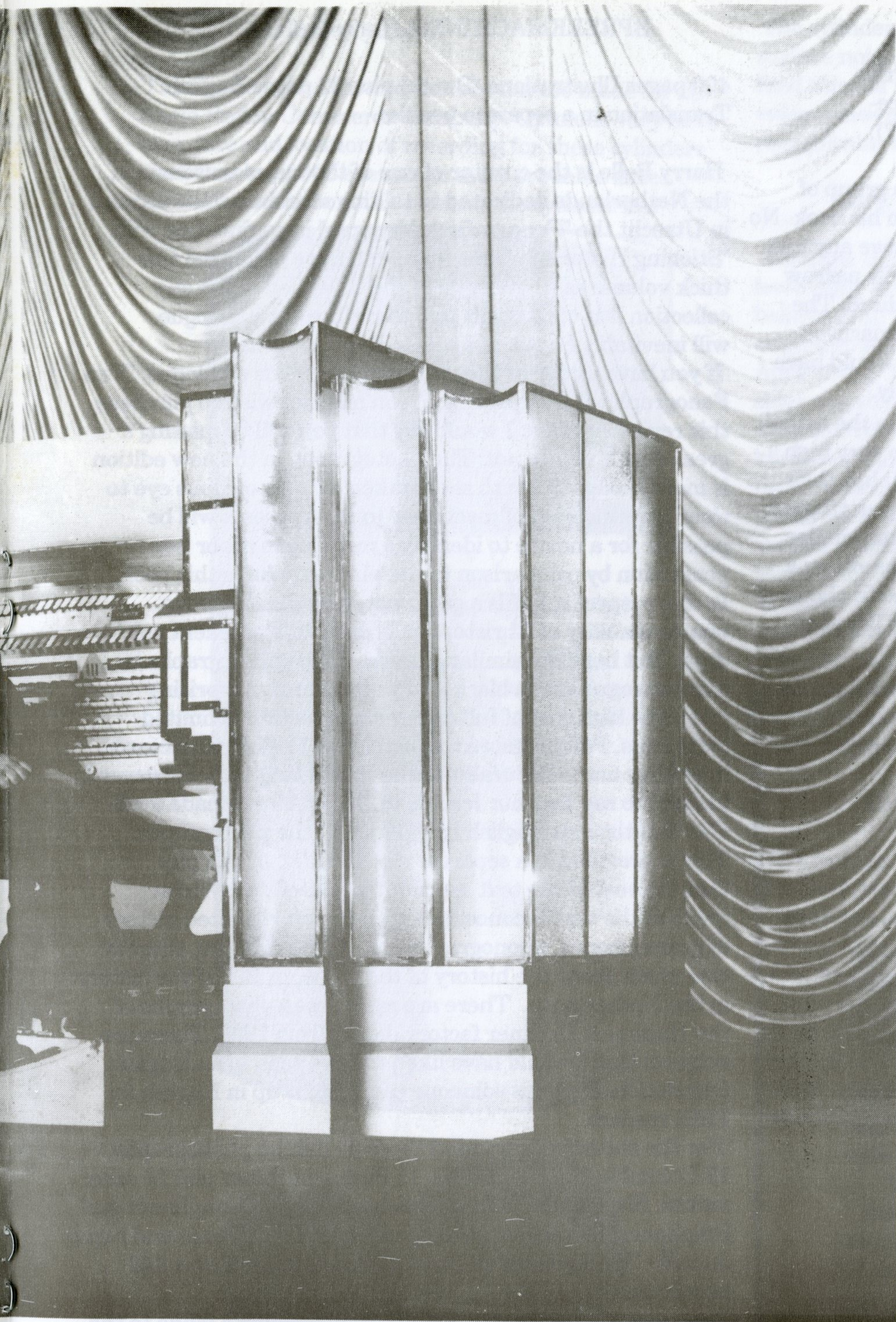
AN INCOMPLETE LISTING OF FRANK NEWMAN'S RECORDED WORKS

I have been unable to trace the complete output of Frank Newman on the Octacross label, however I have a copy of the Jan 1937 Octacross Catalogue and with extra records loaned by his family the following listing is offered in the hope that others may be able to fill the gaps.

BROADCAST (9") c May 1932 At Lozells Picture House (Organ)

- 855 a) The Voice in The Old Village Choir
b) Grannys Photo Album } With vocal effects
c November 1932

- 902 a) Down South (Middleton)
b) Whistling Mose (Reed-Hoffmann) [Mx. number J152 D]
948 a) In The Shadows (Finck)
b) Fleurette d'Amour (Fletcher)



OCTACROSS (10") (Christie Organ; Plaza Rugby)

- 1167 a] Lullaby of the Volga (Towers)
- b] On the Good Ship Lollipop (Whiting)
- 1169 a] Give me Your Heart (Gade) [Mx. 5603]
- b] Love's last word is spoken (Bixie) [Mx. 5604]
- 1170 a] Uncle Sammy (march). (Holzman)
- b] Namur (march). (Richards)
- 1171 a] Father Rhine (march). (Lincke) [Mx 5589]
- b] Castles in Spain (march). (Ancliffe) [Mx.5590]
- 1172 a] Le Regiment de Sampre et Meuse (march). (Turlet)
- b] La Pere, Le Victoire (march). (Ganne)
- 1173 a] I Hear You Calling Me (Marshall)
- b] Bird Songs at Eventide (Coates)
- 1174 a] Pirouette (Finck)
- b] Cinderella's Shoe (Newman)
- 1175 a] Parade of The Sunbeams (Maclean)
- b] Parade of the Tin Soldiers (Jessel)

- 1176 a] Canzon di Maggio (May Song).
(Hartel label as de Mitchell) [Mx. 5596]
- b] Idylle Arabe (Chaminade) [5609-2]
- 1177 a] Geo. Gershwin Melodies, Pt.I
- b] Geo. Gershwin Melodies, Pt.II
- 1178 a] Coon Among the Chickens (Ives)
- b] Moontime Serenade (Collins)
- 1179 a] Memories of Grand Opera, Pt I
- b] Memories of Grand Opera, Pt II
- 1180 a] Musical Comedy Favourites, Pt I
- b] Musical Comedy Favourites, Pt II
- 1181 a] Selection of Sanderson's Songs Pt I
- b] Selection of Sanderson's Songs Pt II
- 1182 a] Simple Aveu (Thome)
- b] Serenade (Brookes)
- 1302 a] Everybody's Songs, Pt I
- b] Everybody's Songs, Pt II
(arr. Geehl)
- 1303 a] In My Party Frock (Ansell)
- b] Fairies in the Moon (Ewing)
- 1304 a] Lilac Time Selection Pt I
- b] Lilac Time Selection Pt II
(Schubert, Clutsam)
- 1305 a] Chu Chin Chow Selection, Pt I
- b] Chu Chin Chow Selection, Pt II
- 1306 a] Armistace Record, Pt I
- b] Armistace Record, Pt II
(arr. Newman)
- 1331 a] In a Country Garden
(Petite Suite Moderne), (Rosse)
- b] Humoresque
(Petite Suite Moderne), (Rosse)
- 1332 a] In the Meadows.
- b] At the Fair
(from the Countryside). (Coates)
- 1333 a] In a Country Lane
(Summerdays Suite). (Coates)
- b] At the Dance (Summerdays Suite).
- 1334 a] Children's Dance (Miniature Suite).
(Coates) [Mx. 5923]
- b] Scene du Bal (Miniature Suite).
(Coates) [Mx. 5924]
- 1335 a] Jerome Kern Melodies, Pt I
- b] " " Pt II (arr. Hall)
- 1336 a] Viennese Memories of Lehar, Pt. I
- b] Viennese Memories of Lehar, Pt. II
(arr. Hall)
- 1351 a] Merrie England, Pt. I
- b] Merrie England, Pt. II (German)
- 1352 a] Demande et Reponse (Petite Suite
de Concert) (Coleridge-Taylor)
- b] La Caprice de Nanette (Petite
Suite de Concert) (Coleridge-Taylor)
- 1353 a] Selection of Squire's Songs, Pt I
- b] Selection of Squire's Songs, Pt II
(arr. Baynes)
- 1375 a] Savii Love Song (Grebel) [5919]
- b] Praeludium (Larnefield) [5922]
- a] Spring Song (Hollins) [Mx.5951]
[unissued]

"Dr. Record's Original 78 RPM Pocket Price Guide", by Peter A. Soderberrgh (Wallace-Homestead Book Company, Illinois, 1987).

It is rather difficult to see exactly which group of people Mr. Soderbergh aims to help with his book. No real enthusiast - or even dealer - could have any use for it; its parameters are far too arbitrarily narrow and the actual pricing hopelessly generalised. The other type of reader he claims to aim primarily at - "Jane and John Q. Public", in his words, would have little more use for it either, unfortunately.

As a final word, I have not commented on the actual prices; these are generally on the high to very high side (where records are mentioned at all) but their general "ball-park" accuracy can safely be attributed to the fact that they are largely culled from similar publications - comparison with such books shows a remarkable correlation between the specific choice of discs priced, and therefore of course also between those omitted.

OBITUARY

Gertrude Y. Sanders

Gertrude Y. Sanders, 71, of southwest Kansas City, widow of dance band leader Joe L. Sanders, died April 18th 1989, at St. Luke's Hospital, Kansas City, Kan., U.S.A.

Mrs. Sanders was born in Lone Elm, near Garnett, Kansas, and lived in the area most of her life. her husband, who died in 1965, was pianist, singer and arranger who co-led the Coon-Sanders Orchestra in Kansas City with drummer-singer Carlton Coon in the 1920s and 1930s, later he led the Joe Sanders Original Nighthawks.

Survivors of the family include a niece, Mary Jane Meyer of Kansas City and cousins.

This notice, taken from a Kansas City newspaper dated April 19th 1989, was sent in by Leonard Schwartz; readers will remember that he wrote an article on the Coon-Sanders Orchestra in an earlier edition of Talking Machine Review.

SPREEKMACHINES: Harry Belle

400 pages Illustrations (Dutch) plus 32 pages English Translation in a separate booklet.

Harry Belle is the curator of one of the major museums in the Netherlands dedicated to talking machines. Now located in Utrecht the "Fonografisch Museum" in conjunction with "Stiching Historisch Geluidsarchief" have published this thick volume as a catalogue of the collection. Like any collection it is continually and therefore any catalogue will inevitably be out of date from year to year.

If you have a copy of the museum's previous catalogue, "Van Fonograph tot Compact Disc" you may not wish to purchase this revised edition. I would say that you will be missing a great deal if you do not. The photography in the new edition is more thoughtful with shots taken with an obvious eye to clear identification of machines. In most cases it will be possible for a novice to identify a machine in his or her possession by comparison to the photographs in this book. In this respect it fulfils a gap created by the long-time non-availability of Christopher Proudfoot's excellent volume. But here the similarity ends, all the photographs in this catalogue are in black and white, hardly surprising given the high cost of full colour reproduction in limited print runs. Furthermore this catalogue like its predecessor, is written not unnaturally in the Dutch language. However I pleased to say that our friends in Utrecht have made available this time an English translation of the photographs. This is provided in a separate slim booklet. Just a pity that the rest of the text was not translated too. Whilst much of the text is concerned with the oft repeated history of gramophones, phonographs and their inventors, there is also much about the history of the museum and of the history in the Netherlands. There are rarely seen photographs of the Hannover Berliner factory dating from 1903. These are subjects that I would have liked to have seen in an English translation. Perhaps someone can write it up in English for TMR readers.

For the statistically minded there 35 Edison phonographs, 12 Columbia Graphophones, 11 Pathe machines and 14 other makes. Six cylinder shaving machines, eight Dictaphones and Ediphones, 62 various gramophones, 35 soundboxes and reproducers - "Weergevers" in Dutch. Photographs of over 400 needle tins.

I can recommend this book to anyone needing a guide to the machines in the Utrecht museum, to those who wish to be able to identify with a degree of accuracy most European and major British sold talking machines. Or for that matter some but by no means all, dictating machines, recording machines, magnetic wire, tape and disk machines (mainly Grundig) plus some early television sets (Baird's Televisor included). This is a section that has been expanded since the previous edition.

Readers of TMR may order the book and English supplement from International Talking Machine Review, 8 Weston Close, Dunchurch, Rugby, CV22 6QD at a cost of 15.00 plus 1.50 post and packing UK, overseas surface mail add 2.50. Remittances in pounds sterling only please! JWB

A Caruso Cylinder.

This is one of the three cylinders Caruso made for the Anglo Italian Commerce Company. Opinions vary as to true date and location of recording for these cylinders - but October 1903 seems the most probable date. As can be seen from the picture, the cylinder is a



production of the AICC rather than Pathe - although the number, 84.004 fits with Pathe's numbering system. Also, the box is clearly a Pathe one which doesn't even credit Caruso, although the cylinder does!

I am at present researching the exact relationship between the AICC and Pathe, including for example whether such items as this one were separately available from both - if anyone has any information on the subject I should be most grateful if he or she would write to me, Charles Levin, at 23 Green Street, Royston, Herts., SG8 7BB. There are also reports of various other titles as well as the three Pathe issued later on disc, being recorded by Caruso for the AICC - has anyone copies of any of these?

The cylinder itself suffers from a good deal of surface noise, in spite of almost no wear, but in the final third of the song, where Caruso sings louder the voice comes across very prominently and is easily recognisable as his.

Early Swedish Cylinder box

Amongst the more interesting shop cylinder boxes I have come across is the one in this picture. It dates I believe from around 1899-1900 (the cylinder in it was originally sold as a blank and had been recorded on in April 1901). There are two sections of text on the sides not visible in the photo. One reads: "Svenska, Konstnarligt. Insjungna och inspelta stycken, med hogt klingande piano - eller orkester-accompanjemang. Garanterade originalstycken. Ofvertraffande allt som hittills i den vagen kunnat presteras." The other section reads: "Orkestermusik, Operop, potpourier, Marscher, Dansmusik, Solospel med piano och orkester accomp. ___ storsta urval." Perhaps some of our readers fluent in Nordic tongues might be able to say whether this box is actually a product of a Swedish branch of the (Columbia) Graphophone Company or that it is, as I imagine it to be, the product of a retail store independently promoting itself?

The Edison Recorder

The picture shows the box from an Edison Recorder, of the later, more common type. Although the recorders themselves are seen fairly regularly the box seems to survive very infrequently - hardly surprising in view of its fragility. Inside, there is a card "shelf" with a circle cut out of it in which the recorder rests, its stylus suspended over the bottom of the box. The box is three-quarters as deep as it is square, with taped corner seams. As can be seen on the lid the earliest patent date is Nov.22 1888, the latest Oct.8 1901.

No 1847

LOVE LIES

By
**CARL
KELLARD**

Sung by
**HARRY
SHALSON**



*Laurence
Wright*

Price
6D
net

COAS LOVE

"NICOLE RECORD APPEAL"

Dear John,

A history of the companies responsible for and associated with the production of the "NICOLE RECORD", complete with a listing of all known releases on the "NICOLE RECORD" label (1903-06), has been prepared by myself with assistance by Frank Andrews, and is nearing completion, which we hope to publish in the very near future.

I am appealing through Talking Machine Review, for all readers (and their friends, relatives etc.) to furnish information on any "NICOLE RECORD", 7" or 10" that they may have. Of the 5000 plus titles issued on the "NICOLE RECORD" label, the details of some other titles may be revealed, including matrix numbers, markings and all other information on the labels of any "NICOLE RECORD" disc.

After the failure of Nicole Freres, Ltd., in 1906, the Nicole matrix stocks were utilized for issue on the following labels, so we would be grateful to know of any holdings on these labels as well: EMPIRE RECORD, SOVEREIGN RECORD, BRITANNIC RECORD, BURLINGTON, THE CONQUEROR, THE CONQUEROR-REGENT RECORD, MILLOPHONE RECORD, PELICAN RECORD, UNIVERSAL, UNIVERSAL RECORD, AND THE WHYTESDALE RECORD.

Information provided by several respondents to appeals through several sources has shown that certain Nicole titles utilized more than one matrix for the pressing of the disc, and that the whole Nicole matrix system was changed to another numerical system during the course of production, thus it is possible to find the same title with variant numbers, which we would be glad to know about.

Titles of the Nicole repertoire, may also have appeared on the BESTTONE RECORD, and as the POLYPHON SCHALLPLATTE record. We would also like to know of any Nicole "CHAMPION" cylinders.

Any information about "NICOLE RECORD" titles would be most appreciated, including simply numbers and titles, matrix numbers, newspaper adverts with numbers, photocopies of labels, or adverts, or other such information, and could be sent to either Frank Andrews, 46 Aboyne Road, Neasden, London, NW10 0HA, or

Michael Kinnear unit 4/26A Oak Street,
Hawthorn, Victoria, Australia, 3122

Michael S. Kinnear



JOHN GOSLIN WRITES....

LOVE LIES - A PENDANT

My article in the last TMR about the tune "Love Lies" and its curious recording history and musical development has promoted a most interesting reply from Alan Black at Worthing, who has cleared up a number of points, and has also assisted me in finding a clue that was under my nose (or ear!) all the time....

You will recall the number was written in 1928 by Carl Kellard, sometimes with "...and Clifford" added; and I surmised this was a certain Edith Clifford, vocalist.

Mr Black tells me that she was in fact an American comedienne, who sometimes sang mildly risqué songs (she does not feature, for some reason, in Rust's "Complete Entertainment" Discography of U. S. Artistes). He has indeed sent me a tape of the "original article", ie Edith singing "Love Lies" with the composer at the piano, on Columbia 4849, and has produced the sheet music cover, identical to mine except that Edith figures on it, replacing Harry Shalson, in the centre photograph. There is no indication there that she shared the credits in any way, and the sheet music firmly attributes both words and music to Kellard. Edith recorded quite a few times with, and by, Carl Kellard; she came to the UK, and made a world tour including Australia in the 1920's. She recorded for Columbia on their US., UK., and Australian labels.

Mr Black relates that the Melody Maker praised her clear diction. He also reminds me that yet another version of the song came from Reginald Foorte, at the organ, and is on record.

In the course of my correspondence with Mr Black I occasion to dig out a private recording of Ralph Sutton giving a piano solo recital in Blandford some years ago - and there on the tape, forgotten by me, was a useful piece of information. Prior to playing "Love Lies", Ralph was talking about its origins, and the British dance versions, and he is heard to comment that according to a friend of his in the

States, "Jack Teagarden was playing it in 1928."

If that is so, then clearly Jack and/or members of his various bands over the years worked on this one; most likely, he and pianist Terry Shand (who was at one time claiming authorship of the whole thing) produced between them the "new" introductory verse, eminently suited to the sweeping legato style of the leader's trombone.

The only point I would like still to clarify is whether or not Carl Kellard was - as I suspect he was - American. Can anyone throw light on this? Maybe a search through the Columbia catalogues of the period will reveal the answer.

As a final rounding off, I have in an idle moment somewhat re-written and altered the words of the original introduction, so that they fit the new tune! It is certainly a song which deserves to be more used in the jazz or dance repertoire, or even as a solo piece. If I have encouraged someone to seek it out, therefore, I shall feel more than satisfied.

I am also anxious to learn more about LEE SIMS. He was a white American pianist, who recorded on Brunswick, and who wrote (or had published under his name) various piano tutors or "style pieces". I am aware that he was an important influence on later jazz pianists, Art Tatum in particular. I have some of his recordings which repay study and repeated hearings.

However that is not all, he seems not to feature in any reference book or discography that I have yet come across. He was not really a jazz pianist himself.

I would like to at least know his dates, place of birth, and more about his recording history.

Any information which will be gratefully received should be sent to John Goslin, 3 Haverstock Road, Bournemouth, BH9 3HQ.

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Talking Paper by Ernie Bayly

This is just a preliminary note. I exchange records, with some collectors in USSR and have met some of them. Mostly, I receive reissues from 78 rpm discs. As I have commented in these pages, the USSR is reissuing "nostalgia" just like any other country, of music suitable for all its composite republics. But when I recently received an Lp called "Concert on Paper" showing a picture of a couple ballroom dancing in front of a box with wheels on the front I wondered what this could be. In one corner were the names of dance band leaders Aleksandr Varlamov, Leonid Utesov, and Aleksandr Tsfasman, all of whom began their careers during the 1930's.

With the few words I know, transliteration revealing words similar to some in English or German, I understand that in the late 1930's the firm on Kropotkin Street, Moscow which was involved in radios and cinematograph was also experimenting with tape-recorders which used reels of paper. - Hence the name for the Lp. The reels had a duration of 30 - 40 minutes. These machines, known as "Talking Paper" were used to record the dance bands I've named (and probably other music, I'll have to get a proper translation). If you used a tape recorder in the early 1950's as I did, you probably had some reels of paper tape, but they were rapidly displaced by plastic. I had only a few paper tapes. I used them to record a few things from radio. The frequencies were limited at the top end. That is how the dance bands on this "Melodiya" Lp sound. The music is good in itself. On hearing the Lp I say, "If only it had been plastic tape from a little later on" - just as I do if I hear my own paper tapes again. I keep those tapes just as a historic example of progress in that field. I presume that it is in the same spirit that the Lp has been released. It is most interesting, and shows that we do not really know what goes on elsewhere in the world despite our advanced communications and "media" systems.

During the World War II, the dance bands played an equally important part of maintaining public morale, just as in Britain and USA - and went to the "Front" to entertain soldiers and sailors in the same manner as "our" artists. So older people in USSR may well like this record for nostalgic reasons too - though the reissues from 78 rpm discs sound better of course, in any country, and there's a continuing series of reissues of dance bands of the Russian 1930's and 40's! The "Concert on Paper" was edited by Gled Skorokhodov. Perhaps I may be able to contact him and obtain more information. I'm especially curious about possible repertoires in other musical fields.

Looking at the sleeve notes a little more intently, I see an acknowledgement to both the M. I. Kalinin Museum (in Moscow?) and the Leningrad Museum of Theatrical and Musical History, which presumably have examples of the "Talking Paper" tape recorders. So, pop in to view them if you're in the neighbourhood.

NOTICE

DIRECTORY OF RECORDED SOUND RESOURCES

Compiled and edited by Lali Weerasinghe,
research by Jeremy Silver

The Directory lists over 480 collections of both privately made and rare commercial recordings in the UK libraries, museums, archives, county record offices, learned societies, radio stations, business and industry, sound recordings groups and private collections. Covering all subject areas, classical and traditional music, pop and jazz, dance and theatre, spoken literature, oral history, accents and dialects, speeches and documentaries, recordings for the blind, wildlife, transport and machinery.

It includes addresses, opening hours, conditions of access, and details of size and contents. Information is also given about finding aids, transcriptions, and holdings of material allied to the sound collections. Arrangement by English county facilitates research on a regional basis; though it is more than unfortunate that Scotland and Wales appear after the English listings (and after "The Channel Isles" and "The Isle of Man"): Scotland is treated in a way sometimes all too familiar by being added on almost as if it were "that most northerly county above Hadrian's Wall". A most unfortunate situation for an institution that is after all National and supposedly British not just English.

This directory provides many new opportunities for research using sound recordings as primary source material across a wide range of subjects. The index allows access through keywords and names.

I have refrained from reviewing this publication as such as who can tell the accuracy? It is an expensive publication for 174 pages (albeit printed sensibly on long life acid free paper) and intended for serious researchers who may well find provision for purchase of it in their institutional budgets.

ISBN 0 7123 0502 5 234x156mm boards.
Available direct from The British Library
Publications Dept., inclusive of postage and
packing at £30.00. [Address below]

DEVELOPMENTS IN RECORDED SOUND a catalogue of oral history interviews

The primary purpose of this publication is as a catalogue to the interviews, which cover a wide variety of people and issues related to the history of recorded sound. The British Library claim that this is the first oral history project to focus on this subject. Certainly it is a major resource for researchers. Readers may also find the catalogue interesting in its own right for the many different aspects of the recording industry that it touches upon, and for the supporting information it contains including an abbreviated and somewhat subjective, chronology of the history of recorded sound.

The interviews themselves (which are available to listeners at The National Sound Archive) are precised under the subject heading. I have been provided with a sample cassette copy of extracts of various interviews and what struck me most was the unobtrusive approach of the interviewers involved. None of the "prima-donna" techniques pioneered by Malcolm Muggeridge and basely copied daily by modern popular TV personalities world wide.

Examples of interviews include heads of the major companies in the UK industry - Sir Joseph Lockwood, Peter "Quad" Walker; producers of records and broadcast programmes - Chris Ellis, David Bicknell; private collectors - George Frow; archivists - Mark Jones of the BBC Archives (but not surprisingly Derek Lewis of the Record Library) and performers, Dame Eva Turner, Joe Loss, Cavan O'Conner; plus many many more.

An appointment is usually required with the archive for listening, which is provided free of charge, Monday to Friday 10am. - 5pm (9pm Thursday). Tel: 01-589 6603.

ISBN 0 7123 0504 1 80pp A5 paper back £4.50
Available by post from The British Museum
Publications Sales Unit, Boston Spa,
Wetherby, West Yorkshire LS23 7BQ, or direct
from the British Library National Sound
Archive 29 Exhibition Road, London SW7 2 AS.

THE BUSY BEE CATALOGUE 406 of April 1906

Size 8.75" x 4" 32pp self cover.

It is an admission of age when one can remember the last reprinting of a Busy Bee catalogue in the Fifties. There is little comparison between that early effort and the new one of a different date. The O'Neill-James Company of Chicago traded only through mail-order with cylinders and phonographs made by Columbia Graphophone; they also offered a few disc Graphophones, musical instruments and record cabinets. There was only difficulty not mentioned in the catalogue - incompatibility. The Busy Bee cylinder phonographs had over size mandrels and would only accept Busy Bee cylinders, and to play these on an ordinary phonograph, a sleeve packing would need devising. (The Busy Bee cylinders had thinner walls and must have been susceptible to postal breakage. Although made for the American market these machines and records do turn up in Great Britain, and the artists on them are familiar to all collectors of this period of phono history.

The reprint has reproduced well and details of Graphophone products will be helpful to owners of these instruments. Much of it is good solid worthwhile reading about a time that is fast going outside human recall.

This reprint is available from Vestal Press,
Vestal. New York NY
GF

THE NEW BRUNSWICK 'ULTONA' REPRODUCER

Size 9" X 6" 8pp self cover

Published by F A Publishers, PO Box 3194, Seattle,
WA98114, USA.

As most collectors will know Brunswick are generally credited the first electrically amplified record player, the Panatrope of 1926, but nine years before, this bowling alley equipment manufacturer brought out a range of handsome cabinet gramophones.

Most of these were built to play all types of records then in production through the use of an elaborate tone arm equipped with a double sound box. One diaphragm played normal lateral cut and Pathe hill-and-dale, the other Edison Diamond discs. To take some of this mass off the record there was a sliding lead weight in a balance arm. Being largely of pot metal, not many of these hefty 'life preservers' have survived

This is clear and clean reprint giving instructions for fitting and using this tone arm on several types of record, and illustrates also the Brunswick motor.
Available from Vestal Press, Vestal. New York

GRAMOPHONE NEEDLE TIN SPECIALIST. I specialise in collecting needle tins and always have hundreds for sale/exchange. COLLECTIONS BOUGHT excellent prices paid. Shaped needle tins particularly wanted. Large quantities of same brands bought. 7 page illustrated catalogue available. SAE/IRCs/\$1. Ruth Lambert, 24 Churchway, Weston Favell, Northampton NN3 3BT/

BIX BEIDERBECK

Cassette tape T10 Lane Audio Productions USA

Before receiving this tape the name of Lane Audio and Records of the US, recalled to memory a well known name in the field of disc to tape transfer. However after listening to a review copy of "Beiderbeck" I felt that my memory must be faulty. The visual impression of first undoing a somewhat amateurish photocopied sheet of paper that had been folded to fit awkwardly into the library holder, compared badly with the quality of insert most of us this side of the Atlantic are familiar with. Many part-time producers of similar tapes in this country manage much better. One thinks of the excellent inserts produced by Neovox Records for example. The main reason for reviewing a cassette of Bix transfers is the musical content and the technical standard of the transfers. In Bix's case, as there are many such offerings on the market, all aspects are open to comment.

The transfers are at a higher level than I personally favour - being at +3dB for most of the main peaks, whilst transients are up to +6dB. This I found gave distortion on my hi-fi set up, but was not unduly noticeable when played in-car (My own favoured recording level is -3dB, with peaks at 0dB and transients peaking at max. +3dB).

Unforgivable though is the breaking of the pure silences between tracks by annoying pre-echoes of the following track (I wonder if this is due to print through because of the high recording levels?). There is an accompanying rumble to the end of each track, presumably from the turntable employed. Oh dear!

The choice of tracks, taken in chronological order seems to fit the tenure of the sleeve notes: namely for the novice.

All of the eighteen tracks were all issued on Parlophone Rhythm Style series in the UK and are still fairly common on auction lists and at record bazaars. Most if not all have been transferred to Lp by someone else. There is nothing new on this tape, no alternate takes, no rarely found US issues. Merely a reasonable eighteen tracks of the best jazz cornetist ever. Even now, after several playings, I am not sure whether or not these tracks have been subjected to the addition of false ambience and 'stereophony'. I found that on the hi-fi or personal stereo, that switching to mono gave a more pleasing reproduction. Lane claim that that they have employed 'sonic restoration', I leave the interpretation of that phrase to the listener.

In conclusion this is a tape for the beginner, not for the long time Bix fan.



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REVIEW

by Camellia Compton

As many readers of TMR will be aware Alan Blumlein was co-inventor (for EMI Ltd) of a stereophonic/binaural recording system in 1931. As part of the developments test recordings were made of Blumlein walking across the studio ("I am now walking from left to right"), of people talking all at once in different parts of the studio, of two pianos playing an Hungarian Fantasy, three pianos playing The Ride of der Valkyrie, of Ray Noble's Band and of the L.P.O. with Beecham.

It is of one of Beecham's recordings from 19 January 1934 that we have been provided for the review. Undoubtably these are fascinating from just the technical stand point. Pressed in vinyl by EMI especially for Symposium Records, they show instantly how much degradation of the signal was caused by shellac pressings from HMV. Furthermore although the passages recorded are at best to be regarded as "rehearsal passages" -- musical breaks are somewhat infuriating -- Beecham's earlier sweeping string technique is well and amply demonstrated here. Pleasing even your reviewer who normally wouldn't buy a Beecham recording from his later period.

Straight forward playing through your 78 rpm turntable with a stereo cartridge and a 0.0025 inch stylus -- e.g. your normal "LP" cartridge with an Expert Pickup 78 rpm stylus instead of the LP stylus -- will produce a perfect recording on one channel (a most beautiful sound) but a low level noise distorted sound on the other channel. The reasons for this are explained in the well written notes accompanying the records. To achieve full stereo from the discs it will be necessary to construct (or to have constructed) a small electronics circuit. This is in order to convert Blumlein's vertical/horizontal (90 degrees) cutting axis to our modern 45 degrees / 45 degrees axis.

Mathematically this is explained by the equations:

$$RH = H - V \text{ and } LH = H + V$$

therefore

$$(H + V) + (H - V) = 2V$$

$$\text{and } (H + V) - (H - V) = 2V$$

where 2H is LH channel and 2V is RH channel.

Do not despair dear, dear reader if all the the above is mumbo jumbo, for there is more technical data to follow in the notes. This is not to decry them, merely to explain the nature of the notes which rightly concentrate on the technical aspects of these recordings rather than the artistic.

If you wish to experience the early tests of binaural sound recording, or to collect unpublished material from Beecham (Jupiter Suite), then these records are for you. Symposium Records Numbers 1027 & 1028 (NAS) for £12.00 the pair.

I have just one question -- have the Ray Noble sides survived? If so, when can we expect to hear them? I know that the "Blumlein walking across the studio" tracks have been played by Robin Ray last year in his "Revolutions in Sound" series on BBC Radio 2, but they do seem much like the latter day "Ping - Pong" samplers in stereo.

Symposium Records are available from:
E B Levin, Symposium Records, 110 Derwent Avenue, East Barnett, Herts. EN4 8LZ.

Record Review -- Robin Mukerji

"NICE WORK" - Fred Astaire sings Gershwin

Astaire has long been recognised as the screen's greatest dancer. He was also acknowledged as being the best interpreter of popular songs, and the best song writers (Irving Berlin, Cole Porter, Jerome Kern Arlen and Mercer, Schartz and Dietz, Vincent Youmans, Dorothy Fields and others) often wrote songs with Astaire in mind.

On this record you can joyfully discover the reason why, as he performs in his own inimitable manner, some of the greatest songs by the prodigious Gershwin brothers; George who composed the timeless melodies and Ira who wrote the lyrics - full of charm, wit and romance. This record album is a particularly clever compilation as it gives songs from two memorable stage shows, "Lady be Good" (1926) and "Funny Face" (1930) in both of which Astaire appeared in London. While "Shall we Dance" (1937) and a "Damsel in Distress" (1937) are from two of his Hollywood films. An extra bonus is that five of the songs also feature Astaire's sister and first partner Adele, and they recall so vividly the atmosphere of the stage musicals of the twenties.

Saville Records have, as usual, packaged the album well with sleeve notes by Brian Rust of whom there is none better at the job. John Wadley has done an excellent job at producing and transferring the original 78s onto Lp disc. The sleeve cover design is attractive and should catch the eye of the most casual browser in the record shop.

The musical accompaniments are in the main fine, with the "Lady be Good" songs arranged and played by George Gershwin himself. Britain's Ray Noble and his orchestra (who

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\$1.75 { Soprano with Orchestra - - - - - Marina Campanari
- CAVATINA (From Opera, "Don Pasquale") (Donizetti)
Soprano with Orchestra - - - - - Marina Campanari

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are also in the film of the same title) are heard backing the numbers from "A Damsel in Distress". While Johnny Green (piano) and orchestra are heard backing Fred's vocals to the songs from "Shall We Dance". Sadly Green died earlier this year.

My own particular favourite Gershwin number is "They Can't Take That Away from Me". I remember being disappointed when seeing the film that Astaire did not dance with Ginger Rogers after he had sung the song. Happily however, when he reunited with Ginger in 1949 to make "The Barkleys of Broadway", he not only reprised the song but also did a dazzling routine with Ginger.

In this album there is a great variety in these Gershwin songs, most of which are now standards. But you can also enjoy discovering several point numbers not so well known such as "Hang on to Me", "I'd Rather Charleston" and "The Babbit and the Bromite" (this was also reprised by Astaire and Gene Kelly in the film version of "The Zigfeld Folies") and "High Hat".

This record provides a wonderful opportunity to recall and wonder at the mastery of the one and only Fred Astaire. And what better than to illustrate his vocal artistry than with clutch of Gershwin classics. Saville records are distributed by Conifir records and are available from all record shops.

THE RED HOT MAMMAS

Retrieval Records LP FV-207

This Lp introduced me to some ladies that I would have liked to have met! Not only did I find as expected, the so styled 'Last of the Red Hot Mommas' - Sophie Tucker, but I also heard Dolly Kay, Marrion Harris, Margret Young, Isabella Patricola (sister of Tom the Broadway song and dance man), Jane Green, Esther Walker, Kate Smith, Beth Chalis and Belle Dyson.

This is a record of entertainment by white 'Coon Shouters' or 'Jazzers Gals' (idioms that we would all reject today). Lusty large voiced singers linking vaudevillian traditions and true jazz singing. As may be expected there are no sweet-noted Annette Hanshaws nor any raw Ida Cox. Rather the lyrics have many of the double-entendres one expects from Sophie Tucker or Mae West.

In his comprehensive sleeve notes Chris Ellis writes: "None of these ladies was a jazz singer per-se, but they were all comfortable with the somewhat rough hewn jazz-tinged accompaniments that were often provided for them in the recording studios. Biographical detail for these ladies is rather difficult to find and hopefully the release of this album will create interest in further research." (I sincerely hope so. - Editor TMR)

Just a little gripe about the sleeve: the typography of the track listing is not as clear as it could be, making track location and identification somewhat difficult. It is not up to the standard of earlier Retrieval Lps in my collection.

Titles such as "You've Got to See Mamma Every Night" by Dolly Kay, "Big Boy" (Margret Young), and her recording of "Red Hot Henry Brown" are well transferred from original Columbias and Brunswicks. I have a copy of Sophie Tucker's English Columbia 4962 "Virginia" and always assumed that the very low level of sound for the first few bars followed by a bit of blasting was due to my copy being worn at the begining.

Not so! This transfer has the same problem. And for my money, if John R T Davis has put it on to vinyl, then it must be on the original 78 master. (Subsequent playing of another better copy confirms this.)

Compiled in chronological order, as is usual for Retrieval Records, this raises one complaint from me in that the last track of side one is the Lp's first electrical recording. The effect took me by surprise on first hearing and somewhat destroyed the 'acoustic' mood I was then in. Such a pity that the dedicated compilers of the album could not find another acoustic track to finish side one and leave all the electric recordings to side two.

The title of track seven, side one "On the Z-R-3" may not mean a lot to modern ears but you may be able to work it out if the rest of the lyrics are explained. Isabella Patricola sings, "I left home on the Robert E Lee and I'm going back on the Zee-R-Three". The former was the well known paddle steamer providing cheap slow transport to the 'good life'. Whereas the Z-R-3 was the registration number of the latest airship - fast expensive travel over the Mason Dixon line to home and a chance to show off the 'easy earnings' to be had away from home.

Some of the titles have been published on Lp before, notably the Sophie Tucker test for OKeh 81311C, "What'll you do?". I have compared the transfer on this Lp with an Italian Deja Vu release of two years ago on which the transfers are credited to Robert Parker's company in Sydney. The Retrieval track is a cleaner, sharper sound and thankfully it is in the original mono.

We do have a really good collection of 1920s music. Red Hot Mommas (my preferred spelling), slow riffs and some good foot tapping music. Three tracks are from Edison Bell Winners with the Harry Hudson studio band; who on EBW4963, match anything from earlier tracks. And with that I include The Charleston Chasers. Listen to track eight of side two "I'm the last of the Red Hot Mammas", hear Harry Hudson's 1929 line up of Norman Payne on trumpet, Sid Phillips' clarinet and Annunzio Mantovani on violin. Compare them with the recordings from Chicago and New York of five or six years previously - great stuff from a neglected band.

I have played this record several times before writing this review and I know that I shall be playing it many times again.

JWB

Book Review by Ernie Bayly

"The Complete Entertainment Discography"
from 1897 to 1942
second edition
by Brian Rust and Allen G. Debus

After a justifiable pause, the revised and expanded second edition of this book is now published by Da Capo Press. Covering the later 1890's to 1942 it includes entertainers who fall into a general vocal category whose work is outside jazz, dance band music, blues singing & opera; those categories being already covered by specialist discographies. Owing to the haphazard way in which the art of Discography (as a learned science) has been allowed to proceed over the years, record collectors of music outside the above-mentioned categories have been poorly served. This present book is an important step towards rectifying the situation.

Being an American publication it mostly lists American Artists, but also includes entertainers from other countries well-known on Broadway (at least) from performing there. Thus from Britain we find Al Bowly, Gertrude Lawrence, Harry Lauder, Gracie Fields, B Lillie, and Vesta Victoria. From various other countries are Conrad Veidt, Maurice Chevalier, Carmen Miranda, Bert Williams, Raquel Meller, Bing Crosby requires 26 pages. Sophie Tucker is there. I think her double-sided "My Yiddische Mamma" of June, 1928, wins the prize for having been continuously available the longest. Perhaps it's even on CD now!

For each entry are a few sentences outlining the career of each artist, from which one gains some surprises.... E.g. John Charles Thomas who appeared in radio shows up to the 1950's was born 'Wayback' in 1892 and made his first records in 1920!!! Vesta Tilley appeared in New York as early as 1894. One wonders how long and how ghastly the crossing was then? Was it worth the journey for a successful artist? Conversely, Bert Williams came to Britain in 1903, recording for the G & T. Ltd., of which only a Zonophone seems to have been issued. The discography includes the suave Jack Buchanan, Fred Astaire who was a far better dancer than singer, Jeanette MacDonald who in my opinion never seemed to relax but could sing well, and the Andrews Sisters who originated a jaunty and flamboyant style of close harmony singing which suited the "Swing - Era".

Arthur Tracy, popular as "The Street Singer" needs seven pages. Carmen Miranda made more records for American companies than I imagined - quite apart from those on "native" Brazilian issues. Early U.S. vaudeville star Lottie Gilson, who died in 1912, premiered several now legendary songs, and commanded high fees from Mr Edison when she recorded cylinders for him. Although Gracie Fields needs thirteen pages in the book, I was surprised how few of her records were released in the U.S.A. during its timespan. I suppose her entertainment was mostly of "British appeal". By opposites, as it were, the American Ruth Etting, who occupies eight pages, had most of her output issued in Britain - but I find few people now even of my own generation, who recall her name or records, except "Ten Cents a Dance". (Then I'm unusual, for I have been an inveterate listener to radio since my father built a simple but efficient battery-set in 1931.) Frank Crumit became very popular in Britain purely on the strength of his records. While Manuel Romain and Will Oakland (who were great favourites of Edison cylinder fans a generation older than I) are included I'm sorry that purely recording artists who achieved great fame and who provided much pleasure such as Billy Murray, Ada Jones, Edward M. Favor (who I particularly like for his now period pieces of the turn of the century), Irving Kaufman, etc., are NOT included. They were important as entertainers in the home so perhaps Messrs Rust and Debus will produce a volume devoted to such performers before I and they become much older!!!

As a reviewer, I thought of numerous names, well known and obscure, and they are all included. Between these two hard covers we have the whole gamut of popular vocal entertainment of which it is very difficult otherwise to "date" one's records or know what else is available. So this book is an invaluable tool for those who enjoy that type of light and pleasant vocal recording. For them, this book is a must.

Published 1989 in New York by Da Capo Press. 794 pages, \$95. Available throughout the world from various agencies. No ISBN given.

E.B.

H.M.V. - The Italian Catalogue 1898 - 1929

Alan Kelly 1989 Greenwood Press

£55.00

ISBN 0313264988

Many of us have bought new, or eagerly sought out second-hand copies of the late lamented Oakwood Press series of books. Unfortunately I lost my corrected copy of the Italian Catalogue (Vol. 2) some years back, loaned to another collector; who ever you were - if you still have it - I hope you enjoy it as much as I did: Unfortunately therefore I cannot make true comparisons.

Inexpensive as they seem now, ten years ago they cost, in total, something in the order of half this single new catalogue.

Dr Kelly has drawn upon many sources, though most of the individuals are not acknowledged by name. The primary source I understand was the actual masters still held by EMI. Victor ledgers via Bill Moran and Ted Fagan were also consulted. A sixteen page potted company history of the period is interwoven with a detailed description of the system used to maintain recording ledgers. A system that seems to have changed little between 1909 and 1930 (This is the reason for the cut off date of 1929). Kelly thus ensures that the reader will be able to understand the reasons why occasional anomalies occurred in allocating "matrix" numbers, or why some detail has survived whereas other has been lost. Not only does he present this description for the Gramophone Co. (HMV), but also for the Zonophone label. Whilst not specified in the book title, details of the Zonophone Italian 1903/9 & 1914/15 catalogues are incorporated in the content.

Among various reference tables shown are: The system of indicator letters used to denote the recording "expert" for each size of disc. A diary of recording sessions (dates) in Italy from July 1899 to September 1930 and the corresponding matrix numbers. Other tables give recording session dates in Italy and country prefixes.

The listings proper within the next 425 pages - between linen hardbound boards - are laid out clearly in the all too common typewriter style used by many publishers of such works; albeit most of

us make recourse to this method to reduce production costs and would expect to use true typesetting for the £55 price tag that this edition carries. Production on archive quality paper (acid free as is demanded in the USA) must force the price upwards, but is welcome.

Each catalogue entry comprises the following information: a) The original numerical catalogue number. b) The Matrix number corrected to show the expert's letter if none appeared on the "wax". c) The recording date. d) Artist(s) credits. e) Title. f) Other catalogue numbers ("Couplings").

Certainly the page layout is not difficult to read, but I feel that some of the generous bottom margins could have been better deployed in providing a single line of space between each entry. Certainly there is difficulty when one artist's name is printed above a block of entries. It is all too easy to assume that the artist's name is printed below the relevant data. I presume that the original typescript was laid out on European A size paper format, whereas Greenwood Press have used U.S. standard size paper for the final printing.

Save for a few forgivable typos (and who is not guilty of those?!) and the odd transcription errors, this book must be the most complete and accurate listing of its kind.

Criticism is however fairly levelled at the omission of accompanists/orchestral credits. Dr. Kelly has accepted the incompleteness or otherwise of the existing archives. In many cases the information has been compiled or published elsewhere and presumably could have been incorporated into the listing. Although he admits this in his foreword, he puts forward in his defence the question - "is it worth it?". We feel that it would have been.

Nevertheless I have to commend Allan Kelly in tackling this project which, because of his primary source, must otherwise rank as the most complete publication to date. If you collect the Italian repertoire recorded between 1898 and 1929, or simply collect numbers, then given a spare £55 (or a book token, or two!) GO AND BUY IT.